

Films Incorporated



Comedy



Action



Drama

CATALOG OF

CINEMASCOPE

feature films
and short subjects

63-C

More than **300** feature titles
from which to choose

A catalog of CINEMASCOPE
films you can rent from
the finest 16mm library



special offer

Package plans on CINEMASCOPE
screens and lenses on Page 2



CINEMA SCOPE

Its Contribution - - and Impact for 16mm



Motion pictures have become the greatest recreational, educational, and social force in modern times. There are three significant milestones in the development of this great industry.

The first milestone was reached on April 23, 1897, when at a public showing, at Koster and Bial's Music Hall in New York City, pictures "moved." Girls danced across the stage, ocean waves broke and charged up a sandy beach and two comedians bounced and jumped in a burlesque boxing match.

The second milestone took place on October 6, 1927, when movies "talked." Although experiments in talking pictures had been carried on for a number of years, the presentation of *THE JAZZ SINGER* in 1927 was the first time an actor had delivered spoken dialogue from the screen. When Al Jolson said "You ain't heard nothing yet, folks, listen to this," the audience was electrified.

The third most important milestone in the development of motion pictures took place in September, 1953, when Twentieth Century-Fox Film Corporation presented the world premiere of the filmization of Lloyd C. Douglas' best seller, *THE ROBE*, in a new process called "CinemaScope." Twentieth Century-Fox's CinemaScope had successfully passed a long series of exacting tests and had proved itself one of the greatest technological advances since motion pictures first found a voice thirty-five years ago.

Although we mention 1896 as the date of the first "motion" picture and 1927 as the date of the first "talkie," years of experiment and trial had preceded these dates and we have omitted giving proper credit to those men whose genius fostered the idea of motion and sound on film only because space in this catalog does not permit it. However, since this catalog deals with CinemaScope pictures, we do want to hit the highlights of the development of this process.

In 1937, M. Henri Chretien, an honored professor at the Sorbonne, had developed an anormorphoscope lens which made it possible for a 35mm camera to reach out to each side as the eye does and compress a wide angle scene onto a narrow strip of film. When this film was projected through a compensating lens, it spread the image horizontally to its original shape. By projecting this panorama on specially designed wide screen, a feeling of being surrounded by things to see was given the viewer. No longer was the action on the screen imprisoned by a small proscenium—there was so much to see that the viewer was not conscious of the limitation of the framework.

By September, 1951, Professor Chretien had made and patented improvements on his anormorphoscope. Shortly after, Spyrou P. Skouras, President of Twentieth Century-Fox Film Corporation, sensing the tremendous impact that anormorphic projection would have on the great motion picture audiences and the industry in general, obtained the rights to Professor Chretien's development. Exhaustive experiments were conducted at the studio and the success of these experiments led to the adoption of the process which is called CinemaScope.

CinemaScope achieved an audience participation quality which was the goal of the early Greek dramatists. The CinemaScope screens were scientifically designed to present scenes in the wide but low field the eye was adapted to see. A special CinemaScope screen is two and a half times as wide as it is high. These are approximately the proportions of the eye's field of vision, the eye being capable of seeing more side to side than up and down.

Because of the immensity of the screen, continuous action between players can be seen large enough to eliminate close-ups in many cases, as well as frequent cutting of scenes. This gives CinemaScope movies the lifelike fluidity of the stage, and enhances the importance of background detail.

CinemaScope Available To All

In 1956 CinemaScope films were made available to the non-theatrical market in 16mm. Contrary to general opinion, the projection of CinemaScope pictures in 16mm is simple in operation and can be shown anywhere from a small room in a home to a large assembly hall, recreation room, or gymnasium.

The present cost of equipping to run CinemaScope pictures in 16mm is surprisingly low and a long way from the original costs of \$18,000 to \$75,000 which was required to equip a regular 35mm theatre for CinemaScope.

For as little as \$171.00 you can obtain a CinemaScope lens and a 5 x 12 Model C screen (See illustration page 2). This is less than the list price of the screen alone. Lace and grommet screens (without casings or rollers) may be obtained at less cost. A picture projected in CinemaScope will be *twice as wide* as your regular picture.

For the cost of various size screens and lenses, or screens and lenses separately, please refer to our special package plans on page 2.

In the past two years more than 2,000 schools, colleges and universities, hospitals, shut-in institutions, social service centers, summer camps, and churches have equipped to show CinemaScope pictures. In addition to this, thousands of customers book CinemaScope pictures for special occasions despite the fact that they do not have permanent equipment. They are able to do this by renting a CinemaScope lens from one of our seven main libraries in the United States (see map inside back cover). In order to project the CinemaScope picture in the proper dimensions they use improvised screens of white material or project the picture on a white wall.

If your school, college, hospital, or institution is now scheduling 16 mm pictures on a regular basis, or if you have not in the past but now find there is a need for motion picture recreation or for entertainment or as a visual educational aid, you can now make it possible to avail yourselves of the more than 300 CinemaScope pictures and numerous short subjects produced by Twentieth Century-Fox, Metro-Goldwyn-Mayer, and Warner Bros. In addition to this list of great producers, there will be available an increasing number of films produced in an anormorphic process by Paramount Pictures.

Flip the pages of this catalog and glance at the great number of outstanding motion pictures. These are available for all approved locations.

If you have any questions regarding CinemaScope, please don't hesitate to write to us or contact the FILMS, INC. office which is nearest you. Our managers and film bookers will be more than happy to be of service to you.

Michael Nuzzola
Director of Distribution
FILMS, INC.



films incorporated Wilmette, Illinois
CinemaScope Catalog

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EXPLANATION OF CODING. Parents' Magazine designates the recommended age level as follows: **A**—For adults; **Y**—For young people (12 to 16); **C**—For children (8 to 12). The words "Excellent," "Very Good," "Mature" and so on indicate artistic and entertainment evaluation. Legion of Decency ratings of Roman Catholic agency are a "moral estimate of entertainment feature motion pictures." They are: **A1**—Suitable for general patronage; **A2**—Suitable for adults and adolescents; **A3**—Suitable for adults; **B**—Objectionable in part for all.

16 mm-sound feature films and short subjects available for:

- | | |
|---------------------------|--|
| Schools | Hospitals |
| Elementary | Prisons |
| Junior and Senior High | Reformatories |
| Private | Social Service Centers |
| Parochial | Boys Clubs |
| Colleges and Universities | Neighborhood Houses |
| Shut-in Institutions | Summer Camps |
| Sanitariums | Churches |
| Homes | Theaterless Towns |
| | Other situations where special approval may be secured |

The showings in all situations are subject to location approval by the producer and are restricted to non-theatrical screenings. They are not to be used in competition with regular theaters. A showing is competitive when the general public is invited through newspaper ads, press releases, radio announcements, posters, etc. We are committed to observe these regulations.

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SPECIAL LOW COST 16 mm

CINEMASCOPE

LENS and SCREEN PACKAGE PLANS

- easy and economical to use
- package plans for every budget
- everything you need to show and enjoy CINEMASCOPE

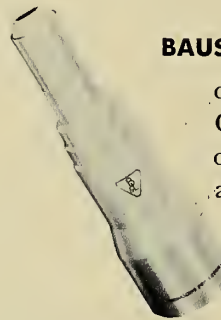
Your choice of 16 mm CinemaScope lens from the VIDOSCOPE CORPORATION or the BAUSCH & LOMB OPTICAL COMPANY together with a wide variety of DA-LITE CINEMASCOPE screens at special package plan savings, when you book eight or more CinemaScope feature films or ten short subjects for use within one year.



THE VIDOSCOPE* SUPER "16"

is a precision CinemaScope lens attaching to your projection lens through an adapter that fits all standard projectors. Specify make and model of your projector when ordering.

*or PROMINAR—same lens as Vidoscope



BAUSCH & LOMB (2" Projection Lens)

contains both a 2" projection lens and CinemaScope lens all in one unit . . . one simple focusing adjustment. (Also available in 2½", 3", 3½" focal lengths at special prices.) Specify make and model of projector when ordering.

VIDOSCOPE PACKAGE PLAN

SCREEN TYPE	SCREEN SIZE	SCREEN ALONE		LENS ALONE		LENS & SCREEN PACKAGE SALE PRICE* WITH B CS BOOKINGS
		LIST PRICE	FI SALE PRICE* WITH 8 CS BOOKINGS	LIST PRICE	FI SALE PRICE* WITH 8 CS BOOKINGS	
MODEL "C"	5' x 12'	\$177.50	\$ 97.50	\$169.50	\$ 89.50	\$171.00
SCENIC ROLLER	6' x 16'	212.50	148.00	169.50	89.50	222.50
SCENIC ROLLER	8' x 20'	256.00	187.50	169.50	89.50	257.00
SCENIC ROLLER	10' x 24'	330.00	258.00	169.50	89.50	322.50
CINE-KING	40" x 96"	69.00	58.00	169.50	89.50	144.50

BAUSCH & LOMB PACKAGE PLAN

SCREEN TYPE	SCREEN SIZE	SCREEN ALONE		LENS ALONE		LENS & SCREEN PACKAGE SALE PRICE* WITH B CS BOOKINGS
		LIST PRICE	FI SALE PRICE* WITH 8 CS BOOKINGS	LIST PRICE	FI SALE PRICE* WITH 8 CS BOOKINGS	
MODEL "C"	5' x 12'	\$177.50	\$ 97.50	\$160.00	\$109.50	\$189.50
SCENIC ROLLER	6' x 16'	212.50	148.00	160.00	109.50	239.50
SCENIC ROLLER	8' x 20'	256.00	187.50	160.00	109.50	277.50
SCENIC ROLLER	10' x 24'	330.00	258.00	160.00	109.50	342.50
CINE-KING	40" x 96"	69.00	58.00	160.00	109.50	164.50

* Prices do not include the rental cost of the CinemaScope bookings

* Prices do not include the rental cost of the CinemaScope bookings

FAMOUS Da-Lite SCREENS

• Screens may be purchased separately or under CinemaScope package plans (see charts). A complete line of Da-Lite CinemaScope and Regular screens is sold by Films Incorporated. Our representatives will be happy to help you in your selection.

Cine-King

40x96 inches, white beaded tripod screen with casing equipped with handle for carrying.

Model C Wall and Ceiling

Sturdy construction and easy operation . . . may be hung on wall or from ceiling.

Scenic Roller Wall and Ceiling

Fastens to the wall or ceiling and is raised and lowered by rope and pulley.

NOTE: All screens are designed for CinemaScope projection. They can also be used for regular motion picture projection.

Action and Adventure



Green Mansions

ADVENTURES OF HUCKLEBERRY FINN *CINEMASCOPE* in Color. Eddie Hodges, Tony Randall, Mickey Shaughnessy, Archie Moore, Patty McCormack, Andy Devine. Directed by Michael Curtiz; produced by Samuel Goldwyn Jr; from the novel by Mark Twain. New and large-scale version of the American classic, perennial favorite of children and adults, with many levels of meaning and kinds of beauty. Huck and Tom, the Widow Douglas, the escaped slave Jim, and all the other well-remembered characters move through a careful re-creation of Mark Twain's world along the mid-19th century Mississippi. M-G-M. 107 minutes. AYC—Excellent. A1. *School Minimum Rental—\$25.00*

THE ADVENTURES OF HAJJI BABA *CINEMASCOPE* in Color. John Derek, Elaine Stewart, Thomas Gomez. Bandits, sheiks, harem girls and sand form the elements of this Oriental fantasy about a bandit who saves the daughter of a calif from an unwanted marriage and runs into trouble as a result. 20th Century-Fox. 93 minutes. A. B.

BENEATH THE TWELVE-MILE REEF *CINEMASCOPE* in Color. Robert Wagner, Terry Moore, Gilbert Roland, J. Carrol Naish, Richard Boone. Shot entirely in Florida, the film deals with a bitter feud between the Greek sponge-divers of Tarpon Springs and the English "Conchs" of Key West. They vie in murderous competition for the rich but dangerous sponge beds, involving a chilling underwater battle with an octopus. 20th Century-Fox. 102 minutes. AY—Good. C—Mature. A1.

THE BIG GAMBLE *CINEMASCOPE* in Color. Stephen Boyd, Juliette Greco, David Wayne. An Irish ex-sailor, his Corsican wife, and a meek bank clerk seek their fortune in the hauling business on Africa's Ivory Coast. Their journey over burning sands, through torrential rains, across a raging river, and a dizzy ride down a deep mountainside provide excitement and adventure on their trip into the heart of Africa. 20th Century Fox. 100 minutes. AY—Good. C—Mature. A1.

THE BIG SHOW *CINEMASCOPE* in Color. Esther Williams, Cliff Robertson, Nehemiah Persoff, David Nelson. A double-barreled story combines the thrills of breath-taking circus acts with the conflicts in the lives of a circus family. When faulty aerial equipment fails, Josef, the favorite son, takes the blame for his father and is sent to prison. His release unfolds a powerful drama pitting sons against a domineering father, and brother against brother. 20th Century-Fox. 113 minutes. A—Good. B.

BOY ON A DOLPHIN *CINEMASCOPE* in Color. Alan Ladd, Clifton Webb, Sophia Loren. Directed by Jean Negulesco; music by Hugo Friedhofer. Greece and its Aegean islands present a stunning picture when a young girl (Sophia Loren) locates a great art treasure on the ocean floor while diving for sponges. An archeologist (Alan Ladd) tries to find it for the Greek nation while an unscrupulous millionaire (Clifton Webb) wishes it for his private collection. 20th Century-Fox. 111 minutes. AYC—Excellent. B.

THE CANADIANS *CINEMASCOPE* in Color. Robert Ryan, John Dehner, Teresa Stratas. Sioux Indians escaping to Canada after the Battle of Bull Run are bound to keep their peace by the Royal Northwest Mounted Police or be driven back to the U.S. When a rancher and three gunhands massacre some of the Indians and capture a young white squaw, the Sioux settle the score in an original way without breaking their word. 20th Century-Fox. 85 minutes. AY—Good A2.

THE COLOSSUS OF RHODES Anamorphic and Regular Version. In Color. Rory Calhoun, Lea Massari, Georges Marchal. The story of the ancient Phoenicians and their attempt to take over the island kingdom of Rhodes. Just as victory seems at hand, an earthquake begins. Phoenician ships disappear beneath night-marish seas, and a tremendous tidal wave roars thunderously toward Rhodes and topples the Fifth Wonder of the World. M-G-M. 128 minutes. AY. A2.

DESERT HELL *CINEMASCOPE* in Black-and-White. Brian Keith, Barbara Hale, Johnny Desmond, Richard Denning. Twenty-five years of peace in the desert is threatened by dissident Tuareg tribesmen who are anxious to start a holy war by having their leader shot as he emerges from a legion outpost and then blaming the shooting on the legionnaires. 20th Century-Fox. 82 minutes. AY. A1.

DESIREE *CINEMASCOPE* in Color. Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie, Cameron Mitchell. From the novel by Annemarie Selinko. The character and background of Napoleon, told from the standpoint of his thwarted first love, the daughter of a silk merchant. Although their ways part and Napoleon marries Josephine while Desiree marries the man who becomes King of Sweden, the former lovers meet time and again and their meetings change the course of history. 20th Century-Fox. 110 minutes. AY—Good. A2.

THE EGYPTIAN *CINEMASCOPE* in Color. Victor Mature, Jean Simmons, Gene Tierney, Peter Ustinov, Michael Wilding, Edmund Purdom, Bella Darvi, John Carradine. Directed by Michael Curtiz; from the novel by Mika Waltari. An Egyptian Pharaoh of 33 centuries ago believes in one god and fights against rivalry of the priests to bring his faith to his people. Led from weakness to maturity through the suffering and belief of his ruler, a physician of rare courage goes through suffering and exile in attempting to live the great truth he has found. 20th Century-Fox. 140 minutes. AY—Excellent. B.

ESTHER AND THE KING *CINEMASCOPE* in Color. Joan Collins, Richard Egan, Denis O'Dea, Sergio Fantoni. In 400 B.C. the Persian king discovers his queen has been unfaithful. His search for a new queen includes palace intrigue, attempted murder and sundry connivings. Drawn from history within the Bible, the action culminates in a battle between the Jewish people and the soldiers of a conspirator. 20th Century-Fox. 109 minutes. A—Fair. A2. B.

THE FIERCEST HEART *CINEMASCOPE* in Color. Stuart Whitman, Juliet Prowse, Raymond Massey, Rafer Johnson. The famous trek of the Boers, a fiercely proud people seeking an escape from British oppression in south Africa. Two runaway English soldiers and their Zulu friend join a group of Boer farmers. The dangers of the jungle are matched by the dangers in the conflict between one of the soldiers and a Boer farmer over the beautiful daughter of the leader. 20th Century-Fox. 91 minutes. A. Y—Mature. A2.

Esther and the King





Garden of Evil

FRECKLES *CINEMA*SCOPE in Color. Martin West, Carol Christenson, Jack Lambert, Steven Peck. Based on the novel by Gene Stratton Porter. A 21-year-old orphan is inducted into lumbering, including protecting the woods against thieves with fists and gun. He also finds a girl, loses her, and gets her again. 20th Century-Fox. 84 minutes. A—Good of Kind. YC—Good. A1.

GARDEN OF EVIL *CINEMA*SCOPE in Color. Gary Cooper, Susan Hayward, Richard Widmark, Cameron Mitchell. Directed by Henry Hathaway. A beautiful redhead leads four men into the Mexican hills to rescue her husband, who is caught in the cave-in of a gold mine. They encounter Apache Indians who are celebrating "The Moon of the White Man," which means open season on all white strangers. 20th Century-Fox. 100 minutes. AY—Excellent. C—Mature. A2

GIANT OF MARATHON *CINEMA*SCOPE and Regular Version. *In Color.* Steve Reeves, Mylene Demongeot, Daniela Rocca, Sergio Fantoni. Historical fantasy based on the Persian attack on Athens, 490 B.C. Black-hearted villain, muscular hero, fair maiden in distress. Exciting scenes of charging cavalry and foot soldiers; a grand sea battle including some striking underwater photography. Produced in Italy. M-G-M. 90 minutes. AYC—Good of Kind. A1.

GREEN FIRE *CINEMA*SCOPE and Regular Version. *In Color.* Stewart Granger, Grace Kelly, Paul Douglas, John Ericson. Already plagued by bandits, the discoverer of a rich South American emerald mine finds that his operations have changed the course of a river and threaten to flood the plantation of the woman he loves. M-G-M. 100 minutes. AY—Good. A2.

GREEN MANSIONS *CINEMA*SCOPE and Regular Version. *In Color.* Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva. Directed by Mel Ferrer; special music by Heitor Villa-Lobos; tribal dance choreographed by Katherine Dunham; based on the novel by W. H. Hudson. An adaptation of the famous love story of a young political refugee in the Venezuelan jungle and Rima, the "bird girl," who lives in the treetops. Though Rima is burned in her green sanctuary by superstitious natives, she remains alive and present to her lover. M-G-M. 101 minutes. A—Good. Y—Very Good. C—Mature. A1.

HARRY BLACK AND THE TIGER *CINEMA*SCOPE *In Color.* Stewart Granger, Anthony Steel, Barbara Rush. A courageous and famous hunter with one leg does battle with a man-eating tiger and his conscience in the jungles of India. 20th Century-Fox. 117 minutes. AY—Excellent. C—Mature. A3.

HELEN OF TROY *CINEMA*SCOPE and Regular Version. *In Color.* Rossana Podesta, Cedric Hardwicke, Jack Sernas. Directed by Robert Wise. The most beautiful woman in the world and the strife she brought about between the ancient states of Sparta and Troy. Highlights include the legendary Trojan Horse and the battle between Achilles and Hector. Warner Bros. 118 minutes. AY—Excellent. C—Mature. A2.

HELL AND HIGH WATER *CINEMA*SCOPE in Color. Richard Widmark, Bella Darvi, Victor Francen, Cameron Mitchell. From London to Paris, Rome, Berlin, Vienna, Tokyo and finally the arctic circle, the captain of a submarine and a beautiful physicist search out the reasons for strange Communist activities. They find the reds are testing an atomic bomb which they plan to drop on Korea and then put the blame on the U.S. To stop the plot, the captain is forced to ram an enemy submarine underwater. 20th Century Fox. 103 minutes. AYC—Good of Kind. A1.

HERE COME THE JETS *CINEMA*SCOPE in Black-and-White. Steve Brodie, Lyn Thomas, Mark Dana. A former war ace, beset by nerves and addicted to drink, is given a chance for rehabilitation through testing jet airliners. He finds himself faced with the challenge of his life. 20th Century-Fox. AY. A2.

KING OF THE KHYBER RIFLES *CINEMA*SCOPE in Color. Tyrone Power, Terry Moore, Michael Rennie. Directed by Henry King. In India in 1857 a half-caste British officer, though discriminated against, establishes his loyalty by quelling the fear-some revolt of native tribesmen. In so doing he proves himself worthy of the love of the commanding general's daughter. The panoramic views of India's majestic mountains and desert country are breath-takingly beautiful. 20th Century-Fox. 99 minutes. AY—Good. C—Mature. A1.

THE KING'S THIEF *CINEMA*SCOPE and Regular Version. *In Color.* Ann Blyth, Edmund Purdom, David Niven, George Sanders. The ambitions of a noble to take the throne of England from the rightful king, climaxed by an attempt to steal the Crown Jewels. Rousing adventure and swordplay. M-G-M. 79 minutes. AYC—Very Good. A1.

KNIGHTS OF THE ROUND TABLE *CINEMA*SCOPE and Regular Version. *In Color.* Robert Taylor, Ava Gardner, Mel Ferrer. Based on Sir Thomas Malory's classic, *Le Morte d'Arthur*, and Alfred Tennyson's "Idylls of the King." King Arthur, Lancelot, Modred, Sir Galahad, Guinevere and the knights of Arthur's court come to spectacular life in this tale of the civil wars of sixth-century England. A large-scale and exciting re-creation. M-G-M. 106 minutes. AYC—Excellent. A1.

THE LITTLE SAVAGE *CINEMA*SCOPE in Black-and-White. Pedro Armendariz, Rodolfo Hoyos. A buccaneer and a young boy live together for many years on a deserted island. But, after the boy grows into manhood, greed and a lovely woman separate them. 20th Century-Fox. 72 minutes. AYC. A1.

THE LIVING IDOL *CINEMA*SCOPE and Regular Version. *In Color.* Steve Forrest, Liliame Montevecchi, James Robertson Justice. Directed by Albert Lewin. After finding a startlingly well-preserved image of Balam, the Mayan jaguar god, an archeologist becomes convinced that the evil god still exists. M-G-M. 102 minutes. AY. A2.

MANY RIVERS TO CROSS *CINEMA*SCOPE and Regular Version. *In Color.* Robert Taylor, Eleanor Parker, Victor McLaglen, Jeff Richards, Russ Tamblyn, James Arness. This frontier comedy tells how a husband-craving tomboy of the 1798 Kentucky backwoods literally exhausts a bold frontiersman into marriage and, after a determined pursuit and an attack by wild Pawnees, true love. M-G-M. 92 minutes. AYC—Very Good. B.

MASTERS OF THE CONGO JUNGLE *CINEMA*SCOPE in Color. Produced by Henri Storck; narrated by Orson Welles and William Warfield; released by the International Scientific Foundation under the auspices of Leopold III, King of Belgium. Here is a fascinating and technically superb jungle documentary with as much drama and action as any work of fiction. A magnificently-photographed journey into the heart of the Belgian Congo which preserves on film, in our rapidly changing age, the customs and struggles of a people who have existed for centuries. The theme throughout the film is: natural law and the unwritten code by which humans and animals are supposed to conduct themselves. 20th Century-Fox. 88 minutes. AYC—Excellent. A1. *Minimum School Rental—\$25.00.*

Special Note: Although filmed in good taste, segments of the film show partially disrobed native girls.

MORGAN THE PIRATE *CINEMA*SCOPE and Regular Version. *In Color.* Steve Reeves, Valerie Lagrange. Outlawed by Spain, knighted by England, Morgan and his band of cutthroats blazed a trail of blood and plunger through the Caribbean, climaxed by the most daring adventure of all—the capture of the city of Panama. Swashbuckling action. M-G-M. 95 minutes. AY. B.

NORTH TO ALASKA *CINEMASCOPE* in Color. John Wayne, Stewart Granger, Capucine, Ernie Kovacs, Fabian. Produced and directed by Henry Hathaway. Set in the Gold Rush days, the plot revolves around what happens when Wayne, going to Seattle for mining supplies, is asked by Granger to bring back his fiancée, and finds to his dismay that she has married another. Meeting Capucine, he persuades her to return with him to Nome as a sort of consolation prize for the lovesick Granger. An uninhibited spoof of he-man action melodrama. 20th Century-Fox. 122 minutes. AY. A3.

PRINCE VALIANT *CINEMASCOPE* in Color. James Mason, Robert Walker, Debra Paget, Janet Leigh, Victor McLaglen, Donald Crisp, Brian Aherne. Directed by Henry Hathaway; screenplay by Dudley Nichols. The golden age of Viking adventure comes alive. For the millions of readers of the world-famous comic strip adventures, this gossamer web of screen enchantment has been carefully designed to capture the essence of chivalry and the romance of legendary days. Filmed in real-life settings of England, Scotland and Wales. 20th Century-Fox. 100 minutes. AYC—Excellent. A1.

THE RACERS *CINEMASCOPE* in Color. Kirk Douglas, Bella Darvi, Gilbert Roland, Cesar Romero, Lee J. Cobb, Katy Jurado. Directed by Henry Hathaway. The stormy career of a bumptious sports-car racing champion. Shown in color are such events as the Mille Miglia (1000-mile race in Italy), Le Mans (24-hour endurance contest in France), and other famed races in southern France, Switzerland, Belgium and southern Germany. 20th Century-Fox. 112 minutes. A—Very Good. Y—Mature. B.



The Sad Horse

THE SAD HORSE *CINEMASCOPE* in Color. David Ladd, Chill Wills, Patrice Wymore. A young boy is left at his grandfather's while his father is on a second honeymoon. Another guest is a race horse recuperating from the loss of a favorite dog. When it is learned that the constant companion of the boy is a puppy, the lives of the three become intertwined. 20th Century-Fox. 78 minutes. AYC—Good of Kind. A1.

THE SCARLET COAT *CINEMASCOPE* and Regular Version. In Color. Cornel Wilde, Michael Wilding, George Sanders, Anne Francis. Espionage and counter-espionage activities involved in the unmasking of Benedict Arnold's treason. A paradoxical friendship develops between a Colonial spy (Cornel Wilde) investigating the conspiracy at West Point and Major Andre (Michael Wilding), the British spy who was executed after Arnold escaped. M-G-M. 110 minutes. AYC—Excellent. A2.

SECRETS OF THE PURPLE REEF *CINEMASCOPE* in Color. Peter Falk, Jeff Richards, Margia Dean, Terence De Marney. The mysterious sinking of a ship in the Caribbean rouses the suspicions of the brothers of the captain, who was drowned with his crew. Their investigation takes them from island to island, running down clues with the help of a nightclub hostess and a Negro sailor, and encountering terror and death as they gradually incriminate a sinister rival shipowner. 20th Century-Fox. 60 minutes. AY. A2.

SEPTEMBER STORM *CINEMASCOPE* in Color. Joanne Dru, Mark Stevens, Robert Strauss, Asher Dani. Three international adventurers and a beautiful American model join forces to recover millions in Spanish gold doubloons from a sunken treasure ship. They survive a hurricane, sharks, and the deadly Portuguese man-of-war only to have the gold confiscated by the Spanish government. Filmed on location on Majorca. Alco-20th Century-Fox. 99 minutes. AY—Fair. B.



Wreck of the Mary Deare

SEVEN CITIES OF GOLD *CINEMASCOPE* in Color. Anthony Quinn, Richard Egan, Michael Rennie, Jeffrey Hunter, Rita Moreno. Spanish conquerors search for the fabled "Seven Cities of Gold" in early southern California, but are led to help the saintly Father Serra found a string of missions instead. Based upon the life of the famous priest, this is the story of one man's faith triumphant over greed, savagery and hatred. 20th Century-Fox. 103 minutes. AY—Good. C—Mature. A1.

SON OF ROBIN HOOD *CINEMASCOPE* in Color. David Hedison, June Laverick, David Farrar, Marius Goring. Robin Hood's son comes back to lead the elder's band against the Black Duke, who is planning to usurp the throne. Difficulties arise, however, when the band discover that the "son" of Robin Hood is, in reality, a daughter. Full of daring action, shot in authentic English locales. 20th Century-Fox. 81 minutes. A—Good of Kind. YC—Good. A1.

THIEF OF BAGHDAD *CINEMASCOPE* and Regular Version. In Color. Steve Reeves, Georgia Moll, Arturo Dominici, Edy Vessel, George Chamarat. Arabian Nights fantasy. When the beautiful princess must have a magical blue rose to restore her health, the thief (Steve Reeves) conquers every obstacle to win the rose—and the princess. M-G-M. 90 minutes. AYC. A1.

13 FIGHTING MEN *CINEMASCOPE* in Black-and-White. Grant Williams, Brad Dexter, Carole Matthews. A Union cavalry patrol tries to protect a small fortune of gold coins from falling into the hands of a band of Confederate troops led by a fortune-seeking major. 20th Century-Fox. 96 minutes. A. A1.

UNTAMED *CINEMASCOPE* in Color. Tyrone Power, Susan Hayward, Richard Egan. Directed by Henry King. A powerful story set against the great 19th-century Boer trek through hostile Zulu country. A wagon train fights and dies for the establishment of the Dutch Free State. The savage encounter with attacking native tribesmen is especially memorable. 20th Century-Fox. 111 minutes. AY—Good of Kind. B.

VILLAI *CINEMASCOPE* in Color. Brian Keith, Cesar Romero, Margia Dean, Rodolfo Hoyos. The exploits of Mexico's famed bandit-patriot, who becomes fired with the revolutionary spirit that sweeps his country and decides to turn his daring and courage to the side of his people. Pancho Villa before he became a general and hero of the Revolution. 20th Century-Fox. 72 minutes. AY—Good. A2.

WOLF DOG *CINEMASCOPE* in Black-and-White. Jim Davis, Allison Hayes, Tony Brown, Austin Willis. An ex-marine paroled from prison settles down on a Canadian ranch with his wife and young son. After a fatal fight between a fellow rancher's dog and the young boy's puppy, the boy finds a wild puppy, half wolf, and is permitted to raise the animal. 20th Century-Fox. 69 minutes. AYC. A1.

THE WRECK OF THE MARY DEARE *CINEMASCOPE* and Regular Version. In Color. Gary Cooper, Charlton Heston, Michael Redgrave, Emyln Williams, Cecil Parker, Alexander Knox. The dazed captain of a floundering and deserted ship finds himself accused of negligence and tries to wreck the ship on nearby shoals. He is stopped by the skipper of a salvage boat, who helps him clear his name and reveal the reasons for the mutiny which has left the ship helpless. Building from an intensely suspenseful start, the picture runs at high tension until the very end when the mystery of the *Mary Deare* is unraveled. M-G-M. 105 minutes. AY—Excellent. C—Mature. A1.

Mystery and Crime Detection



Count Five and Die

ACTION OF THE TIGER *CINEMA*SCOPE and Regular Version. *In Color.* Van Johnson, Martine Carol. An American adventurer (Van Johnson) leaves Greece to take a job smuggling an anti-Communist refugee (Martine Carol) and a group of children out of the Albanian mountains into Greece. Spectacular photography of mountain settings. M-G-M. 94 minutes. AYC—Good. B.

BLACK WIDOW *CINEMA*SCOPE *in Color.* Ginger Rogers, Van Heflin, Gene Tierney, George Raft. Written, produced and directed by Nunnally Johnson. When a bright-eyed aspiring ingenue tries to crash into big-time New York show business, she is mysteriously murdered, and a detective finds four motives in an insolent actress, her timid husband, a desperate producer, and his prominent wife. 20th Century-Fox. 95 minutes. A—Good. A2.

THE BOTTOM OF THE BOTTLE *CINEMA*SCOPE Van Johnson, Joseph Cotten, Ruth Roman, Jack Carson. Directed by Henry Hathaway. The Cain-and-Abel relationship of two brothers is probed as one of them, an escaped convict, tries desperately to reach his wife and three children in Mexico, with the aid of his unwilling brother. 20th Century-Fox. 88 minutes. AY—Very Good. A2.

COMPULSION *CINEMA*SCOPE *in Black-and-White.* Orson Welles, Dean Stockwell, Bradford Dillman, Diane Varsi. From the novel by Meyer Levin. A fascinating and evocative insight into the 1920's sensational Loeb-Leopold murder, where two psychopathic students (Stockwell and Dillman) butcher a child for the thrill of proving a superman philosophy, and a humane courtroom genius (Welles) saves them from an enraged society's bloody wrath. A powerful plea for understanding in a context of horror. 20th Century-Fox. 103 minutes. A—Excellent. A3. *Minimum Rental—\$35.00*

COUNT FIVE AND DIE *CINEMA*SCOPE *in Black-and-White.* Jeffrey Hunter, Nigel Patrick. An American intelligence agent (Jeffrey Hunter) is assigned to the leader of a British counter-espionage group (Nigel Patrick) for a combined attempt to convince the Germans that the Allied invasion will be in Holland. A lovely Dutch girl in the bureau, with whom Hunter has fallen in love, is discovered spying for the Nazis. Tense British thriller. 20th Century-Fox. 92 minutes. AY—Good. C—Mature. A2.

CRACK IN THE MIRROR *CINEMA*SCOPE *in Black-and-White.* Orson Welles, Juliette Greco, Bradford Dillman, Alexander Knox. Produced by Darryl F. Zanuck. A murder in Paris, a courtroom trial with a renowned lawyer, a double love-triangle set among the lowest and highest strata of French society (dual roles acted by each of the three principals). Made by some of the people involved in *Compulsion*. Filmed at Studios de Boulogne, France. 20th Century-Fox. 97 minutes. A—Good. B.

HOUSE OF BAMBOO *CINEMA*SCOPE *in Color.* Robert Ryan, Robert Stack, Shirley Yamaguchi, Cameron Mitchell, Sessue Hayakawa. A violent gangland film set in modern Tokyo, where a group of Americans attempt a Capone-style takeover. An Army Intelligence agent (Robert Stack) uncovers their psychotic organizer (Robert Ryan) and points the attack of the Japanese police. Filmed in Japan. 20th Century-Fox. 102 minutes. A—Good of Kind. A2.

HOUSE OF NUMBERS *CINEMA*SCOPE *in Black-and-White.* Jack Palance, Barbara Lang. A daring ingenious escape from prison with Palance playing a double role as the brother of a convict who joins forces with the latter's wife to make "outside" arrangements for the escape and his masquerade as his brother in prison. M-G-M. 92 minutes. A—Good of Kind. B.

I, MOBSTER *CINEMA*SCOPE *in Black-and-White.* Steve Cochran, Lita Milan. A vigorous and realistic chronicle of a gangster on the way up (and out), which starts with bookmaking in the twenties and follows a lurid path to the racketeering and murder of today's headlines. 20th Century-Fox. 82 minutes. A—Good of Kind. B.

THE INNOCENTS *CINEMA*SCOPE *in Black-and-White.* Deborah Kerr, Michael Redgrave. Based on "The Turn of the Screw" by Henry James. A macabre chiller dealing with the question of whether the dead can return to possess the minds of the living. Does the English governess (Deborah Kerr) really see the ghosts of a previous governess and a valet or are her two small charges playing a terrifying game? 20th Century-Fox. 99 minutes. A—Very Good. A3. *Available shut-ins August, 1962.*

INTENT TO KILL *CINEMA*SCOPE *in Black-and-White.* Richard Todd, Betsy Drake, Herbert Lom. Directed by Jack Cardiff. In the chill Montreal winter, the president of a Latin-American republic enters a hospital for a delicate brain operation. A dedicated surgeon (Richard Todd) has to grapple with political assassins as well as disease to keep him alive. 20th Century-Fox. 91 minutes. AY—Very Good. B.

LISBON *CINEMA*SCOPE *in Color.* Ray Milland, Maureen O'Hara, Claude Rains. Produced and directed by Ray Milland. A debonaire smuggler is hired by a wealthy financier and an unscrupulous wife to rescue the lady's husband from the Communists. When he discovers an unexpected murder plot, the stage is set for a running gun battle on the high seas. Republic. 90 minutes. A—Good of Kind. B.

THE MAN WHO NEVER WAS *CINEMA*SCOPE *in Color.* Clifton Webb, Gloria Grahame. An unusual account of a real incident in World War II. A British Naval Intelligence officer (Clifton Webb) puts in motion a ruse to decoy the German forces from the imminent Allied invasion of Sicily. In great secrecy, a human body is dressed, given false identity and secret papers, and allowed to fall into the hands of German Intelligence. An intriguing presentation of a battle of wits. 20th Century-Fox. 104 minutes. AY—Excellent. C—Mature. A1.

MURDER, INC. *CINEMA*SCOPE *in Black-and-White.* Stuart Whitman, May Britt, Henry Morgan, Peter Falk, David J. Stewart. About the syndicate of criminals operating in the Brownsville section of Brooklyn in the 1930's. How its chief, the notorious Louis "Lepke" Buchalter, and a number of his underlings finally were done in by an assistant D.A. and a persevering cop. 20th Century-Fox. 103 minutes. A—Good of Kind. A3.

NIGHT PEOPLE *CINEMA*SCOPE *in Color.* Gregory Peck, Broderick Crawford, Rita Gam. Directed by Nunnally Johnson. A story of the daily intrigue in East-West Berlin, centering on an American colonel in the Counter-Intelligence Corps (Gregory Peck) and his attempts to rescue a G.I. kidnapped by the Soviets. Harrassed by the boy's overbearing father (Broderick Crawford) and a disloyal agent, he barely avoids an international incident. Filmed entirely in Berlin and Munich. 20th Century-Fox. 93 minutes. AY—Excellent. A2.



Soldier of Fortune

PARTY GIRL *CINEMASCOPE* in Color. Robert Taylor, Cyd Charisse, Lee J. Cobb. Directed by Nicholas Ray. A grim and violent depiction of gangland-Chicago of the 1920's, with Robert Taylor as an up-from-the-slums criminal lawyer whose courtroom brilliance is bought by mobsters. A chance encounter with a terrorized girl begins his disaffection, until he turns on his employers in a brutal climax of violence. M-G-M. 99 minutes. A—Good of Kind. B.

THE RIVER'S EDGE *CINEMASCOPE* in Color. Ray Milland, Anthony Quinn, Debra Paget. Trying to get over the Mexican border with a stolen million dollars, a cruel and unscrupulous confidence man contacts an innocent rancher who is married to his one-time accomplice, and the three fall out during a violent struggle for freedom. 20th Century-Fox. 87 minutes. A. B.

SEVEN THIEVES *CINEMASCOPE* in Black-and-White. Edward G. Robinson, Rod Steiger, Joan Collins, Eli Wallach, Alexander Scourby. Directed by Henry Hathaway. Under the beguiling clatter of Monte Carlo's fabulous games, one of the strangest assortments of thieves ever to reach the screen executes a daring and complicated safe-cracking, only to have a four-million franc success dwindle to failure. 20th Century-Fox. 102 minutes. A—Very Good. Y—Mature. A3.

SOLDIER OF FORTUNE *CINEMASCOPE* in Color. Clark Gable, Susan Hayward. Directed by Edward Dmytryk. When an American photographer disappears from Hong Kong into Red China, his wife (Susan Hayward) begins a search for him among the area's gamblers and smugglers, and eventually meets the top boss (Clark Gable). He falls for her, and uses his organization to trace the husband, escaping from the Communists in a running gun fight down the river. Hard-boiled adventure in exotic locale. 20th Century-Fox. 96 minutes. A—Good of Kind. Y—Mature. B.

STOPOVER TOKYO *CINEMASCOPE* in Color. Robert Wagner, Joan Collins. From the novel by J. P. Marquand. A U.S. Intelligence agent uncovers a plot to murder the U. S. High Commissioner in Japan. Romantic interest comes with an American airline ticket-clerk who falls in love but hates the dangerous life of her boyfriend. Filmed on location in Japan. 20th Century-Fox. 100 minutes. AY—Good. C—Mature. A1.

THE THIRD VOICE *CINEMASCOPE* in Black-and-White. Edmond O'Brien, Julie London, Laraine Day. An exceptionally clever murder scheme unfolds when a wealthy businessman is murdered by his private secretary, who hires an adventurer to impersonate her boss. When the imposter finds a girl willing to impersonate the secretary, he almost succeeds with a perfect double-dealing homicide. 20th Century-Fox. 79 minutes. A—Good. A3.

TIP ON A DEAD JOCKEY *CINEMASCOPE* and Regular Version. In Black-and-White. Robert Taylor, Dorothy Malone. A pilot who has lost his flying nerve tries to drown his fear in the expensive high-life of post-war, cosmopolitan Madrid. Attempting to raise money, he takes a suspicious flying job, and finds himself in an international smuggling ring. M-G-M. 109 minutes. A—Good. Y—Mature. A2.

TRAPPED IN TANGIERS *CINEMASCOPE* in Black-and-White. Edmund Purdom, Genevieve Page, Gino Cervi. A series of murders surrounding a narcotics ring are solved by an American police detective in the exotic North African city to crack open the dope-smuggling syndicate. 20th Century-Fox. 74 minutes. AY. A2.

12 HOURS TO KILL *CINEMASCOPE* in Black-and-White. Nico Minardos, Barbara Eden, Grant Richards. Photographed by Floyd Crosby. On his first day in New York a Greek engineer witnesses a gang murder, and for the next 12 hours is the target of the killers. Taking police advice, he hides out in an upstate village, only to discover that he has walked into a trap. A man-hunt follows. 20th Century-Fox. 83 minutes. AY—Good of Kind. A1.

23 PACES TO BAKER STREET *CINEMASCOPE* in Color. Van Johnson, Vera Miles, Cecil Parker. Directed by Henry Hathaway. A blind playwright (Van Johnson) overhears a cafe conversation which points to murder, and when the police dismiss his concern, he traces criminals he will never see through metropolitan London. Suspenseful twisting in some outstanding location settings. 20th Century-Fox. 103 minutes. AY—Good. C—Mature. A1.

VIOLENT SATURDAY *CINEMASCOPE* in Color. Victor Mature, Richard Egan, Ernest Borgnine. The complicated inter-relationships of small-town life are galvanized into drama when an out-of-town trio of hoodlums force the local bank and shatter an indulgent community with a cataclysm of violence. One of the hardest-hitting portrayals of armed robbery ever made. 20th Century-Fox. 91 minutes. A—Good of Kind. B.

THE WAY TO THE GOLD *CINEMASCOPE* in Black-and-White. Jeffrey Hunter, Sheree North, Walter Brennan. A treasure hunt in the Colorado mountains for a buried fortune stolen by the aged cell-mate of a paroled prisoner, and his pursuit by the crazed family of the thief, which ends in bitter irony. 20th Century-Fox. 95 minutes. A—Good. Y—Mature. A2.

Horror and Science Fiction

THE ABOMINABLE SNOWMAN *CINEMASCOPE* in Black-and-White. Forrest Tucker, Peter Cushing. A party of five men conduct a search for the "Yeti," the legendary "Abominable Snowmen" who inhabit the upper regions of the Himalayas. They find the objects of their search, with tragic consequences. 20th Century-Fox. 85 minutes. AY. C—Mature. A1.

THE ALLIGATOR PEOPLE *CINEMASCOPE* in Black-and-White. Beverly Garland, Bruce Bennett, Lon Chaney Jr. A serum, extracted from alligators, permits humans to regrow damaged body parts just as some reptiles do. A wounded man is given the serum and made whole, but discovers, to his horror, that he has begun to take on the physical characteristics of an alligator. 20th Century-Fox. 73 minutes. AY—Good of Kind. A2.

THE FLY *CINEMASCOPE* in Color. Al Hedison, Patricia Owens, Vincent Price, Herbert Marshall. A scientist experiments with the possibility of transmitting matter by breaking down atoms in one place and reassembling them in another. Trying the experiment on himself, his atoms become mixed with those of a fly. In his reassembled form he has a gigantic fly's head, while the fly, caught in a spider web, screams with a miniature human head. Science-fiction emphasizing character more than mechanics, this remains one of the more satisfying movies of its type. 20th Century-Fox. 94 minutes. AY—Very Good. A2.

FORBIDDEN PLANET *CINEMASCOPE* and Regular Version. In Color. Walter Pidgeon, Anne Francis, Leslie Nielsen. A spaceship lands on the planet Altair-4 in search of a party of earthlings who disappeared there many years before. They meet a surviving scientist and his lovely daughter, who are served by a remarkable robot. A vanished race had lived on Altair thousands of years before, but had mysteriously been wiped out. As they ponder the causes, a force attacks their own party, nearly causing its destruction, too. First M-G-M science-fiction film. Large-scale, convincing, and intelligent. Of special interest is the use of electronic music to heighten the eerie, suspenseful mood of the film. M-G-M. 98 minutes. AY—Good. C—Mature. A2.

JOURNEY TO THE CENTER OF THE EARTH **CINEMASCOPE** in Color. Pat Boone, James Mason, Arlene Dahl, Diane Baker. Based on the novel by Jules Verne. Staggering through regions of miasmal fumes and luminous algae, battling off an attack of giant lizards, bathing in a grotto lined with glittering quartz, being sucked into a volcanic vent and blown out through the top of an oceanic mountain—these are the ingredients of this exciting treatment of the original Verne novel. **20th Century-Fox**. 123 minutes. AYC—Excellent. A1. *Minimum Rental: \$37.50—Minimum School Rental: \$30.00*

THE LOST WORLD **CINEMASCOPE** in Color. Michael Rennie, Jill St. John, David Hedison, Claude Rains, Fernando Lamas, Richard Haydn. Based on the book by Arthur Conan Doyle. A zoology professor (Claude Rains) leads a group from London to South America in search of the "lost world" he claims to have seen on a previous expedition. The highlight of the goings-on—which include giant-sized insects, cannibalistic Indians, and a flight through subterranean caverns—is a battle between two huge dinosaurs. **20th Century-Fox**. 98 minutes. AY. A1.

RETURN OF THE FLY **CINEMASCOPE** in Black-and-White. Vincent Price, Brett Halsey, David Frankham. A sequel to *The Fly*, the story is of the original scientist's son, who decides to reconstruct the machinery that led to his father's doom, and of the horrors that accompany his act. **20th Century-Fox**. 78 minutes. AY—Good of Kind. C—Mature. A2.

SPACE MASTER X-7 **CINEMASCOPE** in Black-and-White. Bill Williams, Lyn Thomas, Robert Ellis. A live mold brought back by a space satellite begins to grow at a tremendous rate and threatens to envelop the world. Frantic security agents try containing the "blood rust" before it has a chance to destroy mankind. **20th Century-Fox**. 71 minutes. AY. C—Mature. A2.

VOYAGE TO THE BOTTOM OF THE SEA **CINEMASCOPE** in Color. Walter Pidgeon, Joan Fontaine, Barbara Eden, Robert Sterling, Frankie Avalon. When the *U.S.S. Seaview*, an experimental atomic submarine, surfaces near the polar ice cap, the crew learns that the entire sky is on fire. The Van Allen Belt radiation circling the earth has been burning for days, and the earth's temperature is now 135° and still rising. The commander, unable to contact Washington, speeds to the Marianas with a plan to explode the belt outward into outer space. High adventure under the sea. **20th Century-Fox**. 107 minutes. AY—Good of Kind. A1.

Comedy and Fantasy

ALL HANDS ON DECK **CINEMASCOPE** in Color. Pat Boone, Buddy Hackett, Dennis O'Keefe, Barbara Eden. Zany doings aboard an LST when a girl reporter stows away and an Indian crew member brings a live turkey aboard as a mascot throwing the entire Navy into confusion. How this web of nonsense untangles itself is the burden of this comedy, punctuated with romance and four song hits by Pat Boone. **20th Century-Fox**. 98 minutes. AYC—Amusing. A1.

ASK ANY GIRL **CINEMASCOPE** and Regular Version. In Color. David Niven, Shirley MacLaine, Gig Young, Rod Taylor, Jim Backus, Claire Kelly. The efforts of an innocent, small-town working-girl in New York to escape the wolf pack and catch a husband. The career girl (Shirley MacLaine) falls in love with the junior partner of the advertising agency where she works (Gig Young) and applies scientific marketing techniques to sell him on marriage to her. His older brother, the head of the firm (David Niven), helps her but gets emotionally entangled in the process. Besides the adventures of a girl striving to turn propositions into proposals, the film offers beguiling glimpses into the sanctuary of a hotel for women. A zestful romantic-comedy. **M-G-M**. 98 minutes. A—Excellent. Y—Mature. A3.



Bobbikins

BACHELOR FLAT **CINEMASCOPE** in Color. Tuesday Weld, Richard Beymer, Terry-Thomas, Celeste Holm. Terry-Thomas, as a shy "stiff upper lip" professor of archaeology, is the center of attraction among the femmes. He is engaged to Celeste Holm, who is on a trip abroad, and has rented her beach house. When her teen-age daughter comes home from school, the girl realizes that her mother neglected to tell the professor about her. The attempts to keep her identity secret and her romantic entanglement with a law student neighbor provide many laughs in the old slapstick tradition. **20th Century-Fox**. 91 minutes. A—Matter of taste. Y—Sophisticated. B. *Available shut-ins June, 1962.*

BACHELOR IN PARADISE **CINEMASCOPE** and Regular Version. In Color. Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss. Daffy doings in the suburbs as bachelor Bob Hope explores life in a modern housing development. The fun starts when Hope rents Lana Turner's house, the only other "bachelor" in the community, and builds as Hope copes with diapers, supermarket carts, washing machines—and irate husbands. **M-G-M**. 109 minutes. AY.—Mature. A3. *Available shut-ins April, 1962.*

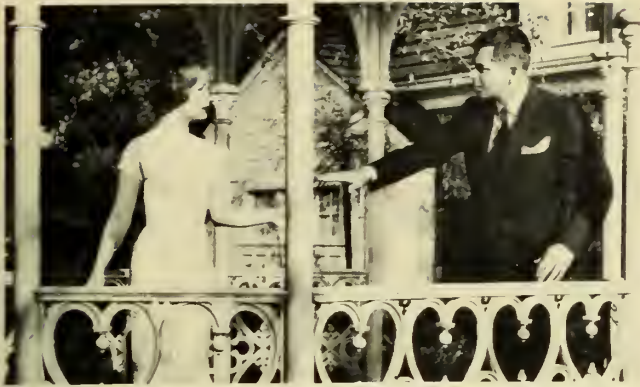
BOBBIKINS **CINEMASCOPE** in Black-and-White. Max Bygraves, Shirley Jones, Steven Stocker. British comedy with music, revolving around a 14-month-old baby boy who speaks as articulately and wisely as a middle-aged man. A former vaudeville actor returns from the Navy to resume his career with his wife, who is also his stage partner. When family troubles develop, the infant takes a hand, giving sage advice, in secret, to his father. Stock market information the baby passes along from a powerful economic figure enables the father to win a staggering fortune, but when wealth only increases his marital difficulties, and his sanity is questioned, the man's son intervenes again. **20th Century-Fox**. 89 minutes. AYC—Good. A1.

COUNT YOUR BLESSINGS **CINEMASCOPE** and Regular Version. In Color. Deborah Kerr, Rossano Brazzi, Maurice Chevalier, Martin Stephens. Directed by Jean Negulesco; based on the novel, *The Blessing*, by Nancy Mitford. About the misunderstandings inherent in a cross-channel marriage. When a sedate English girl and volatile French nobleman, separated by World War II after their brief honeymoon, show signs of breaking up over evidence of the husband's other amours, they are encouraged by their eight-year-old son, who looks forward to being spoiled alternately by both his separated parents. **M-G-M**. 102 minutes. A—Good. Y—Mature. A3.

DESIGNING WOMAN **CINEMASCOPE** and Regular Version. In Color. Gregory Peck, Lauren Bacall, Dolores Gray, Sam Levene. Directed by Vincente Minnelli. Marital and other complications plague a crusading New York sports writer and a high fashion designer when they get married. A lavishly produced and photographed comedy farce, with some incidental music and dancing. **M-G-M**. 117 minutes. A—Excellent. Y—Mature. B.

THE DESK SET **CINEMASCOPE** in Color. Spencer Tracy, Katharine Hepburn, Gig Young, Joan Blondell. Spencer Tracy is cast as an efficiency expert installing an electronic brain in a television research department; Katharine Hepburn as the department head who fears that she and her staff are being replaced by it. Jaunty comedy-drama of the business world featuring a love triangle within the context of conflict between the human element and the machine. **20th Century-Fox**. 104 minutes. A—Excellent. Y—Mature. A2.

DON'T GO NEAR THE WATER **CINEMASCOPE** and Regular Version. In Color. Glenn Ford, Gia Scala, Earl Holliman, Anne Francis, Keenan Wynn, Eva Gabor. Based on the novel by William Brinkley. Robust comedy of wartime service on a South Sea island remote from combat. The officers and men of a U.S. Navy public relations section experience their unique battle fatigue, caused by a pompous, promotion-hungry commanding officer, an unscrupulous newspaper correspondent, visiting Congressmen and complicated love affairs that cross lines of military rank. **M-G-M**. 107 minutes. AY—Very Good. C—Mature. B.



The Gazebo

THE GAZEBO **CINEMASCOPE** and Regular Version. *In Black-and-White*. Glenn Ford, Debbie Reynolds. A farcical version of the Broadway hit comedy, in which a TV writer bungles the murder of his wife's blackmailer. The fun revolves around trying to dispose of the wrong body in the backyard summer house (the Gazebo). M-G-M. 102 minutes. AY—Good of Kind. A2.

THE HIGH COST OF LOVING **CINEMASCOPE** and Regular Version. *In Black-and-White*. Jose Ferrer, Gena Rowlands, Joanne Gilbert, Jim Backus. Directed by Jose Ferrer. A light romantic comedy centering around the problems faced by a working couple when, after nine years of marriage, the wife becomes pregnant and the husband believes he is going to lose his job. M-G-M. 87 minutes. AY—Excellent. A1.

HIGH TIME **CINEMASCOPE** in Color. Bing Crosby, Fabian, Tuesday Weld, Nicole Maurey, Richard Beymer. A successful businessman and widower decides to return to college to get a degree. Joe fits in with his younger roommates, gets through his courses as well as some extra-curricular activities such as fraternity hazings, and moves from friendship to love with the pretty young French teacher. 20th Century-Fox. 103 minutes. AYC—Good of Kind. A1-A2.

HOLIDAY FOR LOVERS **CINEMASCOPE** in Color. Clifton Webb, Jane Wyman, Carol Lynley, Jill St. John, Paul Henreid, Gary Crosby. A Boston psychiatrist (Clifton Webb) and his wife (Jane Wyman) trek through South America in frustrated chaperonage of two lovely daughters who are simultaneously bursting the adolescent cocoon. Lush tropical country and urban backgrounds in Brazil and Peru and the Spanish dancing of Jose Greco add to the pleasure of this smooth-playing comedy. 20th Century-Fox. 103 minutes. AY—Good of Kind. A2.

THE HONEYMOON MACHINE **CINEMASCOPE** and Regular Version. *In Color*. Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss. Sailors on a spree in Venice and "Max," the electric computer that will enable them to break the bank at the casino. Wacky mixups with spies and roulette make it a toss-up whether the sailors will break the bank—or wind up in the brig. M-G-M. 87 minutes. AY. C—Mature. A1. Available shut-ins January, 1962.

HOW TO MARRY A MILLIONAIRE **CINEMASCOPE** in Color. Marilyn Monroe, Betty Grable, Lauren Bacall, David Wayne, Rory Calhoun, Cameron Mitchell, William Powell. Directed by Jean Negulesco; screenplay by Nunnally Johnson, from the play, *The Greeks Had A Word For It*, by Zoe Akins. Three luscious models who believe it is just as easy to love a rich man as a poor one set a "beartrap"—a luxurious penthouse baited by themselves—but become confused with the actual choice of male victims. 20th Century-Fox. 96 minutes. AY—Excellent. C—Mature. A2.

IMITATION GENERAL **CINEMASCOPE** and Regular Version. *In Black-and-White*. Glenn Ford, Red Buttons, Taina Elg, Dean Jones, Kent Smith. A Tanks Corps master sergeant sets out to save a battle in World War II France by masquerading as a one-star general who has been killed in action but whose death has not yet been reported. This mistaken identity and rivalry for a peasant girl provide most of the laughs. M-G-M. 88 minutes. AYC—Very Good. A2.

IT STARTED WITH A KISS **CINEMASCOPE** and Regular Version. *In Color*. Glenn Ford, Debbie Reynolds, Eva Gabor. An Air Force sergeant finds that his bride is endangering his career and his sanity. A zany romp through the foibles of military and newly-wedded life, off-post in Spain. M-G-M. 103 minutes. A—Good of Kind. Y—Mature. B.

KISS THEM FOR ME **CINEMASCOPE** in Color. Cary Grant, Jayne Mansfield, Suzy Parker, Lief Ericson. Directed by Stanley Donen; from the play, *Shore Leave*, based on the novel by Fred-eric Wakeman. The antics and romantic escapades of Navy air officers determined to make the most of four whirlwind days in San Francisco while on leave from the Pacific theater in World War II. 20th Century-Fox 103 minutes. A. B.

THE LIEUTENANT WORE SKIRTS **CINEMASCOPE** in Color. Tom Ewell, Sheree North, Rita Moreno. When a TV writer is recalled to active Air Force duty his young wife enlists in the WAFs just to be with him. As she is inducted he is rejected on medical grounds, so he joins the servicemen's wives at the Hawaii air base where his mate is stationed. 20th Century-Fox. 98 minutes. AY—Good of Kind. B.

MAGIC BOY **CINEMASCOPE** in Color. A colorful full length feature cartoon tells the story of a young Japanese boy who lives in a small village with his sister and his animal friends. Bandits terrorize the area at the bidding of an evil enchantress. The boy takes lessons in magic from a learned hermit; his magic proves stronger and the village is freed. Colorful animation and delightful effects. Note: The witch may frighten the very young and impressionable. M-G-M. 75 minutes. AY—Good of Kind. C—Very Good. A1.

THE MAN WHO UNDERSTOOD WOMEN **CINEMASCOPE** in Color. Leslie Caron, Henry Fonda. Written (screenplay), produced and directed by Nunnally Johnson; from the novel, *The Colors of the Day*, by Romain Gary. A film producer catapults a young actress to screen fame and marries her. But he never finds time for her, despite his love, and she meets a French soldier of fortune, as her husband remains busy shooting a film on the romantic southern coast of France. A witty burlesque and satire on Hollywood. 20th Century-Fox. 135 minutes. A. A3.

THE MARRIAGE-GO-ROUND **CINEMASCOPE** in Color. Susan Hayward, James Mason, Julie Newmar. Adult comedy of the sexes based on the hit play about a statuesque blonde from Sweden who wants her American host, a happily-married professor of cultural anthropology, to father her baby. Miss Newmar re-creates her Broadway role as the bold and beautiful temptress; James Mason plays the professor struggling to remain faithful to his pretty wife, Susan Hayward, dean of women at the university. 20th Century-Fox. 98 minutes. A—Good. B.

THE MATING GAME **CINEMASCOPE** and Regular Version. *In Color*. Debbie Reynolds, Tony Randall, Paul Douglas, Fred Clark, Una Merkel. Based on the novel, *The Darling Buds of May*, by H. E. Bates. This racy comedy about an internal revenue agent, a shrewd farmer, and the farmer's daughter combines boisterous Mack Sennett routines with appealing human characterizations. Based on the novel that tilted lightly at Britain's welfare state, the film moves the locale to Maryland and concerns a farmer who operates on a barter-economy and has never paid taxes. When a malicious neighbor brings a tax investigator (Tony Randall) down on him, the farmer and his beautiful, rollicking daughter (Debbie Reynolds) get the investigator so bemused—with the help of the Spring season and some home-made liquor—that he almost forgets his purpose in coming there. M-G-M. 97 minutes. AY. C—Mature. A3.

Holiday for Lovers



MERRY ANDREW *CINEMA SCOPE* and Regular Version. *In Color.* Danny Kaye, Pier Angeli, Baccaloni, Robert Coote. Based on a novel by Paul Gallico. The life of a stuffy British archeologist (Danny Kaye) is transformed when he goes to Sussex to dig for an ancient statue of Pan and finds the site occupied by a traveling circus. His discovery of an unsuspected talent as a circus performer and his love for the owner's niece (Pier Angeli) make him unwilling to go back to academic life. The inimitable Kaye sings, mimes and dances in this bubbly comedy. *M-G-M.* 103 minutes. *AYC—Excellent. A1. Minimum Rental—\$35.00*

A NICE LITTLE BANK THAT SHOULD BE ROBBED *CINEMA SCOPE* in *Black-and-White.* Tom Ewell, Mickey Rooney, Mickey Shaughnessy, Dina Merrill. Two bungling amateur crooks with an overwhelming desire to bet on a winning race horse rob a bank in order to buy one. Later, with a horse but no money to bet on it, they rob another, reluctantly taking in a blackmailing cab driver-bookie as partner. *20th Century-Fox.* 88 minutes. *AY—Good. A2.*

OH MEN! OH WOMEN! *CINEMA SCOPE* in *Color.* Dan Dailey, Ginger Rogers, David Niven, Barbara Rush, Tony Randall. Produced and directed by Nunnally Johnson; screenplay by Nunnally Johnson from the play by Edward Chodorov. A zestful spoof concerning a psychoanalyst who becomes so involved with his patients that he cannot cope with his own emotional problems. The doctor (David Niven) is forbearing and understanding until he discovers that it is his pretty, addlebrained fiancée (Barbara Rush) who has completely unstrung his latest patient (Tony Randall). *20th Century-Fox.* 89 minutes. *A—Good. A2.*

PLEASE DON'T EAT THE DAISIES *CINEMA SCOPE* and Regular Version. *In Color.* Doris Day, David Niven, Janis Paige. An amusing account (written by the wife of N. Y. drama critic Walter Kerr) of an obscure university professor's rise to fame as one of the top Broadway critics, and the frantic involvements of a zany wife, a mischievous family, and a tempting actress. *M-G-M.* 111 minutes. *AY—Excellent. A2.*

A PRIVATE'S AFFAIR *CINEMA SCOPE* in *Color.* Sal Mineo, Christine Carere, Barry Coe, Barbara Eden, Gary Crosby, Terry Moore, Jim Backus, Jessie Royce Landis. Three peacetime Army draftees—a bearded beatnik, a clean-cut college student, and a playboy cattle rancher—form a vocal combo and find girl friends. But the life of the collegian is complicated when, by an incredible mix-up, he finds himself married to the Assistant Secretary of the Army. Hi-jinks, low antics and amatory adventures. *20th Century-Fox.* 93 minutes. *AYC—Good. A1.*

RALLY 'ROUND THE FLAG, BOYS *CINEMA SCOPE* in *Color.* Paul Newman, Joanne Woodward, Joan Collins, Jack Carson, Dwayne Hickman, Tuesday Weld. Directed by Leo McCarey; from the novel by Max Shulman. A harried young husband, feeling slighted because of his wife's civic activities, becomes innocently but embarrassingly involved with a seductive neighbor who is neglected by her busy husband. All this within the context of a community working itself into an uproar because it has been selected as an Army guided-missile base. A wild comedy of romantic confusion and suburban turmoil. *20th Century-Fox.* 106 minutes. *A—Very Good. Y—Mature. B.*

Rally 'Round the Flag, Boys



THE RELUCTANT DEBUTANTE *CINEMA SCOPE* and Regular Version. *In Color.* Rex Harrison, Kay Kendall, John Saxon, Sandra Dee, Angela Lansbury. Directed by Vincente Minnelli; play and screenplay by William Douglas Home. A gay and witty drawing-room farce that pokes satirical fun at the practice of introducing 17-year-old girls to society. Kay Kendall, as the scatterbrained wife of a titled English businessman, tries desperately to launch her American-raised stepdaughter successfully in the London "Season." There is consternation when, despite the stepmother's many sly tricks to provide a selection of presentable young men, the girl falls in love with a young American jazz drummer with a scandalous reputation. *M-G-M.* 96 minutes. *AY—Very Good. A2.*

THE REMARKABLE MR. PENNYPACKER *CINEMA SCOPE* in *Color.* Clifton Webb, Dorothy McGuire, Charles Coburn, Jill St. John. A domestic comedy-drama concerned with a well-meaning bigamist in the 1890's. A rich and respectable meat packer, whose business is located in both Harrisburg and Philadelphia, is discovered not only to be living happily with his wife and eight children in one city but to have a brood of nine—their mother deceased—in the other. *20th Century-Fox.* 87 minutes. *A—Good. Y—Mature. A3.*

THE ROOKIE *CINEMA SCOPE* in *Black-and-White.* Tommy Noonan, Pete Marshall, Julie Newmar. The last man to be drafted at the end of World War II winds up on a desert island with his master sergeant, a buxom Hollywood starlet, and two Japanese who don't know the war is over. *20th Century-Fox.* 84 minutes. *AYC. B.*

THE SECOND TIME AROUND *CINEMA SCOPE* in *Color.* Debbie Reynolds, Steve Forrest, Juliet Prowse, Thelma Ritter. Lu Rogers (Debbie Reynolds), a young widow with two children, finds herself jobless and friendless when she arrives in Charleyville, Ariz., in 1911. But not for long—with a saloon keeper (Steve Forrest) and a neighboring rancher (Andy Griffith) both willing to befriend her. A riotous comedy as Debbie switches from a ranch hand to a two-fisted, umbrella-swinging Western sheriff. *20th Century-Fox.* 99 minutes. *AYC. A1. Available shut-ins May, 1962.*

THE SEVEN YEAR ITCH *CINEMA SCOPE* in *Color.* Marilyn Monroe, Tom Ewell, Evelyn Keyes, Sonny Tufts, Victor Moore, Carolyn Jones. Directed by Billy Wilder; screenplay by George Axelrod and Billy Wilder, based on the play by George Axelrod. A bright, funny screen version of the Broadway play on the temptations of summer bachelors. When a New York publisher's wife goes to Maine for the summer, he finds himself succumbing to forbidden liquor and cigarettes and dreaming of girls, especially one in the apartment upstairs. *20th Century-Fox.* 104 minutes. *A—Good. B.*

THE SHERIFF OF FRACTURED JAW *CINEMA SCOPE* in *Color.* Kenneth More, Jayne Mansfield, Henry Hull, Bruce Cabot. The standard horse-opera is given a merry working over in this tale of a tenderfoot from England who is mistaken for a ruthless gunslinger, terror of the Wild West. Behaving with the bravery of ignorance, he finds himself installed as sheriff of a town caught in the center of a feud. *20th Century-Fox.* 102 minutes. *AYC—Good. A2.*

TEAHOUSE OF THE AUGUST MOON *CINEMA SCOPE* and Regular Version. *In Color.* Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Paul Ford. From the play by John Patrick, based on the novel by Vern Sneider. The efforts of a young Army captain (Glenn Ford) to rehabilitate Okinawa by introducing American customs are subverted by Sakini, his interpreter (Marlon Brando), with the result that the Americans become subtly Okinawanized. The Teahouse, built by Army-civilian cooperation, is a symbol of gracious oriental living to the Okinawans but an outrage to the general when he comes on inspection. A good-natured spoofing of occupation troops, beautifully photographed in Japan and Hollywood. *M-G-M.* 125 minutes. *AYC—Excellent. A1. Minimum Rental—\$45.00*

10,000 BEDROOMS *CINEMA SCOPE* and Regular Version. *In Color.* Dean Martin, Anna Maria Albergheggi, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid. Story and song about a rich young American who arrives in Rome to buy a hotel for his chain and stays around promoting marriages for three beautiful sisters so that he can marry the fourth. *M-G-M.* 113 minutes. *AYC—Good of Kind. A1.*

THE TENDER TRAP *CINEMASCOPE* in Color. Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holme, Carolyn Jones, Marc Wilder. From the play by Max Shulman and Robert Paul Smith. A 35-year-old New York actors' agent has unlimited beautiful women at his disposal, but becomes the victim of true love when he falls for a determined young girl. His married friend from Indiana is so impressed with the bachelor's carefree self-indulgent life that he contemplates divorce, until he sees what develops when the baffled bachelor finds himself engaged to two women. **M-G-M.** 111 minutes. **A—Good. Y—Mature. B.**

THIS COULD BE THE NIGHT *CINEMASCOPE* and Regular Version. In *Black-and-White*. Jean Simmons, Anthony Franciosa, Paul Douglas, Julie Wilson, Joan Blondell, J. Carrol Naish, Zasu Pitts. Directed by Robert Wise. A demure and well-bred school-teacher who gets a part-time secretarial job in a night club takes all of shady off-Broadway life in her stride, including a police raid, but has difficulty in overcoming the hostility of the handsome young junior partner. An oddly-assorted collection of characters in a brisk romantic comedy of New York night life. **M-G-M.** 104 minutes. **A—Good. Y—Mature. B.**

THE TUNNEL OF LOVE *CINEMASCOPE* in *Black-and-White*. Richard Widmark, Doris Day, Gig Young, Gia Scala. Directed by Gene Kelly; from the play by Peter DeVries and Joseph Fields, based on the novel by Peter DeVries. "A bedtime story for adults," dealing with marital and extramarital behavior in a New York suburb. The efforts of a commercial artist and his wife, who are childless, to obtain a child by adoption, or any other means, and the artist's struggle to sell his cartoons to a New Yorkerish magazine entangle them in logical absurdities. **M-G-M.** 98 minutes. **A—Good of Kind. B.**

THE TWO LITTLE BEARS *CINEMASCOPE* in *Black-and-White*. Eddie Albert, Jane Wyatt, Butch Patrick, Jimmy Boyd, Brenda Lee. Two little boys turn into bears and the two little bears steal the show. Eddie Albert plays the harried father whose promotion to school principal hinges on his ability to control his lively sons. **20th Century-Fox.** 81 minutes. **AYC. A1. Available shut-ins May, 1962.**

WAKE ME WHEN IT'S OVER *CINEMASCOPE* in Color. Ernie Kovacs, Margo Moore, Jack Warden, Dick Shawn. Produced and directed by Mervyn LeRoy. A soldier plans to build a resort hotel on a lonely radar outpost in the Far East, using Army surplus material. When publicity bills it as the "sin spot of the Orient," the hero is court-martialed and saves himself only because of the Army's own red tape. A witty, satirical comedy. **20th Century-Fox.** 126 minutes. **AY—Good. C—Mature. A2.**

WILL SUCCESS SPOIL ROCK HUNTER? *CINEMASCOPE* in Color. Jayne Mansfield, Tony Randall, Betsy Drake, Joan Blondell. Adapted from the play by George Axelrod. A New York advertising writer sets out to con a lipstick endorsement from a visiting Hollywood star, is used by her to make her boyfriend jealous, and finds himself suddenly famous as a great lover. A spoof of movie stars, advertising agencies, and television commercials which ranges from satire to slapstick. **20th Century-Fox.** 95 minutes. **AY—Good. B.**

THE WIZARD OF BAGHDAD *CINEMASCOPE* in Color. Dick Shawn, Diane Baker, Barry Coe. One of the less successful genii, summoned by the king of the genii, is ordered to buckle down to his job and assigned to Baghdad. Flying carpets and horses, magic romance, and action make this a colorful satire on oriental extravaganzas—having cake and eating it, as it were. **20th Century-Fox.** 93 minutes. **AYC—Good. A1.**

THE WONDERS OF ALADDIN *CINEMASCOPE* and Regular Version. In Color. Donald O'Connor, Noelle Adam, Vittorio De Sica. The ever-popular Arabian Nights tale in a new, light-hearted switch. Donald O'Connor as the nimble-footed Aladdin and his gentle genie (Vittorio De Sica) engage in a series of wild adventures that are both spectacular and amusing. **M-G-M.** 93 minutes. **AYC. B. Available shut-ins April, 1962.**

WESTERNS



Flaming Star

THE BADLANDERS *CINEMASCOPE* and Regular Version. In Color. Alan Ladd, Ernest Borgnine, Katy Jurado, Claire Kelly. An outdoor action melodrama which revolves around an unusual robbery of ore from an Arizona gold mine circa 1900. Excitement, romantic interest, and some wry humor, in a network of double-crosses, occur before the climax in a village of Mexicans during *fiesta*. **M-G-M.** 85 minutes. **A—Good of Kind. A3.**

THE BRAVADOS *CINEMASCOPE* in Color. Gregory Peck, Joan Collins, Stephen Boyd, Albert Salmi, Henry Silva, Barry Coe. Directed by Henry King. A tough outdoor adventure which shows how a grim stranger to a southern border town hunts down four vicious bravados who killed his wife, and which then explores the consequences of this violence on his conscience. **20th Century-Fox.** 99 minutes. **A—Good. Y—Mature. A2.**

BROKEN LANCE *CINEMASCOPE* in Color. Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, Katy Jurado. Directed by Edward Dmytryk. An unusual Western drama which shows the effect of changing times upon a rugged Texas cattle baron who lives by his own honest but harsh code. The frontier autocrat's power gradually disintegrates as conflicts develop between his three sons by a first marriage and son by a second (to a Comanche princess). The Western mesas, caught in their full sweep by the wide screen, make an impressive background to the action. **20th Century-Fox.** 96 minutes. **AY—Excellent. A2.**

CATTLE EMPIRE *CINEMASCOPE* in Color. Joel McCrea, Gloria Talbot, Don Haggerty, Phyllis Coates. A trail boss who has been jailed for a crime of his hired hands sees a chance to avenge himself when the people who persecuted him depend on him to head a giant cattle drive to a Northern market. Meanwhile, an unscrupulous rival cattleman is trying to reach the market first with his own herd. **20th Century-Fox.** 82½ minutes. **AYC—Very Good. A2.**

THE COMANCHEROS *CINEMASCOPE* in Color. John Wayne, Stuart Whitman, Ina Balin, Nehemiah Persoff. Based on the novel by Paul I. Wellman. A hard-hitting Texas Ranger (John Wayne) is ordered to penetrate the ranks of the "Comancheros," an outlaw band supplying guns and liquor to the dreaded Comanches. A rugged drama of Indians, gun smuggling, and adventure—based on an exciting period of American frontier history. **20th Century-Fox.** 107 minutes. **AY. A1. Available shut-ins April, 1962.**

THE FIEND WHO WALKED THE WEST *CINEMASCOPE* in *Black-and-White*. Hugh O'Brian, Robert Evans, Linda Cristal. The development and final end of a pathological killer with a bent for insane violence makes an oddly off-beat Western, as his prison cellmate is released by the authorities to hunt him down. **20th Century-Fox.** 101 minutes. **AY—Good. B.**

FLAMING FRONTIER *CINEMASCOPE in Black-and-White.* Bruce Bennett, Jim Davis, Paisley Maxwell. A half-Indian U. S. Cavalry officer, sent by President Lincoln to effect peace with the Sioux in Minnesota, exposes the crookedness of the white men who have aroused Indian resentments, but is unable to stop the tense situation from flaming into violence. 20th Century-Fox. 70 minutes. AYC. A1.

FLAMING STAR *CINEMASCOPE in Color.* Elvis Presley, Barbara Eden, Steve Forrest, Dolores Del Rio, John McIntire. In the Texas of the 1870's a tightly knit family, comprising a white settler, his Kiowa Indian wife, his white son by a previous marriage and his half-Indian son, is caught in the midst of an Indian uprising. Presley plays the half-Indian youth who must choose which side of the Kiowa-settler battle he is on. 20th Century-Fox. 101 minutes. AY—Good. A1.

FORTY GUNS *CINEMASCOPE in Black-and-White.* Barbara Stanwyck, Barry Sullivan, Dean Jagger, John Ericson. Skulduggery and romance, centering around a hard-riding female ranch owner whose corrupt political rule in a part of Arizona in the 1880's hits a snag when she falls in love with a government agent attempting to restore law and order. 20th Century-Fox. 85 minutes. AY—Good of Kind. A2.

FROM HELL TO TEXAS *CINEMASCOPE in Color.* Don Murray, Diane Varsi, Chill Wills, Dennis Hopper. Directed by Henry Hathaway; from the novel by Charles O. Locke. A peaceable young cowpoke, unwilling to shoot unless he is desperate, is relentlessly pursued across the wastelands of the West for an alleged murder he has not committed. Taut and absorbing. 20th Century-Fox. 99 minutes. AYC—Excellent. A1.

FRONTIER GUN *CINEMASCOPE in Black-and-White.* John Agar, Joyce Meadows, Barton MacLane, Robert Strauss. A gambler and saloon-keeper subjugate a small community by killing off all opposition, until a young stranger takes on the unwanted job of sheriff and prepares to shoot it out. 20th Century-Fox. 70 minutes. AYC. A2.

GUN GLORY *CINEMASCOPE and Regular Version. In Color.* Stewart Granger, Rhonda Fleming, Chill Wills. A notorious gun-toter (Stewart Granger) is shunned by nearly everyone, including his 18-year-old son, when he returns to his home town after three years' absence. But when a ruthless cattleman and his hired killers threaten to drive 20,000 head of beef over the town site, the people there realize that sometimes violence may be justified. M-G-M. 88 minutes. AY—Very Good. A1.

THE HIRED GUN *CINEMASCOPE and Regular Version. In Black-and-White.* Rory Calhoun, Anne Francis, Vince Edwards. A gunman hired to kidnap a young convicted murderess in New Mexico and bring her back to be executed becomes convinced that his prisoner is innocent and starts to look for the real murderer. M-G-M. 64 minutes. AY—Good. A1.

THE LAST WAGON *CINEMASCOPE in Color.* Richard Widmark, Felicia Farr, Susan Kohner, Tommy Rettig, Nick Adams. A small group of adolescent pioneers, off on a midnight swim while their elders are massacred by Indians, must trust a frontiersman charged with multiple murders to guide them through hostile Apache territory. The vast spaces of Arizona are magnificently photographed in this story of frontier savagery and primitive ethics. 20th Century-Fox. 98 minutes. AY—Excellent. C—Mature. A1.

THE LAW AND JAKE WADE *CINEMASCOPE and Regular Version. In Color.* Robert Taylor, Richard Widmark, Patricia Owens, Henry Silva. A reformed outlaw, who turned lawman, is kidnaped along with his fiancée by his former partner-in-crime and forced to lead the way to a place where loot from an old bank robbery is hidden. Awesome scenery and plenty of action, including a Comanche attack and a prowling duel through an old ghost town. M-G-M. 88 minutes. A—Good of Kind. A2.

LONE TEXAN *CINEMASCOPE in Black-and-White.* Willard Parker, Grant Williams, Audrey Dalton. Two brothers, who fought on opposite sides in the Civil War, clash when they return to their hometown as civilians. A former Union cavalry officer returns to Texas and finds his estate expropriated by his brother, who has taken over as sheriff, judge, jury, and executioner of the town. 20th Century-Fox. 70 minutes. AY—Good of Kind. A2.

THE MAVERICK QUEEN *CINEMASCOPE in Color.* Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, Wallace Ford. Based on the novel by Zane Grey. A Pinkerton agent posing as one of the criminal Younger family takes a job as faro dealer in a gambling palace "The Maverick Queen" whose owner (Barbara Stanwyck) has business connections with the outlaw gang he is after. Republic. 90 minutes. AYC. A1.

ONE FOOT IN HELL *CINEMASCOPE in Color.* Alan Ladd, Don Murray, Dolores Michaels, Dan O'Herlihy. A deputy sheriff is obsessed with revenging himself upon three prominent townsmen whom he holds responsible for his bride's death. A bank robbery becomes his means. 20th Century-Fox. 90 minutes. A3.

THE OREGON TRAIL *CINEMASCOPE in Color.* Fred MacMurray, William Bishop, Nina Shipman, Gloria Talbott, Henry Hull. History-dipped story of a dandified New York reporter sent westward with a wagon train to report on political tension in the Oregon territory. Encounters with hostile Indians, rough-and-tumble fights with fellow riders, and romance enliven the trip. 20th Century-Fox. 82 minutes. AYC—Good. A1.

THE PROUD ONES *CINEMASCOPE in Color.* Robert Ryan, Virginia Mayo, Jeffrey Hunter, Walter Brennan. This account of the strenuous life of the Marshal of Flat Rock, Kansas (Robert Ryan), has the honky-tonk atmosphere of a booming frontier town. Although one young enemy (Jeffrey Hunter), seeking to kill him to avenge his father, stays to help him as deputy, the lawman faces a new crop of gunmen imported by an old enemy. 20th Century-Fox. 94 minutes. AY—Excellent. C—Mature. A1.

THE PURPLE HILLS *CINEMASCOPE in Color.* Gene Nelson, Joanna Barnes, Kent Taylor. Based on a true historical incident in 1870, this is the stirring drama of a young farmer who turns to bounty hunting. Trying to collect his reward for killing a notorious outlaw, he finds himself pitted against a treacherous renegade who also claims the bounty money; a beautiful woman who places honor above money; and fierce Apaches on the warpath. 20th Century-Fox. 60 minutes. AY. C—Mature. A1. Available shut-ins March, 1962.

RIVER OF NO RETURN *CINEMASCOPE in Color.* Marilyn Monroe, Robert Mitchum, Rory Calhoun. Directed by Otto Preminger. A barroom entertainer and a widower with his 10-year-old son travel downriver on a raft, menaced by rapids, Indians, and a sneaky gambler. The Canadian Rockies make a spectacular background to this story of love and adventure, filmed in Jasper and Banff National Parks. 20th Century-Fox. 90 minutes. A—Good of kind. Y—Mature. B.

SADDLE THE WIND *CINEMASCOPE and Regular Version. In Color.* Robert Taylor, Julie London, John Cassavetes, Donald Crisp, Royal Dano. Screenplay by Rod Serling. The peaceful existence of a reformed gun-slinger-turned-rancher is shattered when his trigger-happy younger brother arrives with a saloon singer he plans to marry, bringing violence into the community. The two brothers face a showdown. M-G-M. 84 minutes. AY—Good. A2.

THE SHEEPMAN *CINEMASCOPE and Regular Version. In Color.* Glenn Ford, Shirley MacLaine, Leslie Nielsen, Mickey Shaughnessy. The old Western conflict of cattlemen versus sheepmen is presented with whimsical tinge in this story of a soft-spoken but two-fisted sheep owner who brings his herd into the heart of the cow country. The newcomer prefers to outwit his enemies, but is ready to outpunch or outshoot if necessary. M-G-M. 86 minutes. AYC—Excellent. A1.

The Sheepman



SIERRA BARON *CINEMA SCOPE in Color.* Brian Keith, Rick Jason, Rita Gam, Mala Powers, Steve Brodie. The violent struggle for possession of northern California land in the mid-1800's. A brother and sister who inherit a large tract under the old Spanish grant system discover a booming frontier town on their property, the lots having been sold to unsuspecting settlers by a ruthless gang leader, and fight for their rights. 20th Century-Fox. 80 minutes. AYC. A1.

THE TALL MEN *CINEMA SCOPE in Color.* Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell. This story about the rugged trail bosses on an 1867 cattle drive from Texas to Montana includes a gang robbery, conflict among the drivers, Indian attack, cattle stampede, and encounter with Union guerrillas. 20th Century-Fox. 121 minutes. AY—Excellent. C—Mature. B.

THESE THOUSAND HILLS *CINEMA SCOPE in Color.* Don Murray, Richard Egan, Lee Remick, Patricia Owens, Royal Dano. A rancher who is initially staked by a young woman (Lee Remick) leaves her to marry the banker's daughter. He abandons to lynching his best friend, who had saved his life in an Indian attack. Finally a threat to his former girl friend makes him realize that he cannot shake off his old loyalties. 20th Century-Fox. 96 minutes. A—Good. A3.

A THUNDER OF DRUMS *CINEMA SCOPE and Regular Version. In Color.* Richard Boone, George Hamilton, Luana Patten. To Captain Maddocks, toughest soldier on the frontier in the 1870's, his new lieutenant was just another West Pointer to be broken down into a fighting machine. A stirring drama that recreates an exciting era when the U.S. Cavalry was the only protection against the murderous Apache and Comanche Indians. M-G-M. 97 minutes. AY—Excellent. A3. Available shut-ins March, 1962.

THE TRUE STORY OF JESSE JAMES *CINEMA SCOPE in Color.* Robert Wagner, Jeffrey Hunter, Hope Lange, Agnes Moorehead, Alan Hale, John Carradine. Directed by Nicholas Ray; based on a screenplay by Nunnally Johnson. An attempt to depict the career of the bank and train robber without glorification or condemnation. Jesse's criminal activity is shown originating in the North-South tensions of Missouri, in which Union sympathizers burn his crops. After his first bank robbery to recoup that loss, he is forced step by step along his gory trail. 20th Century-Fox. 93 minutes. AY—Good of Kind. B.

WALK TALL *CINEMA SCOPE in Black-and-White.* Willard Parker, Joyce Meadows, Kent Taylor. After the close of the Civil War, a newly-won treaty between the government and the Shoshone tribe is threatened when a renegade American officer and his three ruffians murder the women and children in an unprotected Shoshone village. Single-handed, an Army captain, respectively known by the tribe as Walk Tall, sets out to capture the ruthless murderers. 20th Century-Fox. 60 minutes. AY. A1.

WARLOCK *CINEMA SCOPE in Color.* Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, Wallace Ford. Directed by Edward Dmytryk; based on the novel by Oakley Hall. Three forces come into explosive conflict in this adventure drama: a gang that has been terrorizing the Western town of Warlock; a gunfighter (Henry Fonda) and his henchman, hired by the townspeople to combat the raiders; and a cowboy (Richard Widmark) who quits the gang to become a legally constituted deputy sheriff. 20th Century-Fox. 122 minutes. A—Excellent. A2

WHITE FEATHER *CINEMA SCOPE in Color.* Robert Wagner, John Lund, Debra Paget, Jeffrey Hunter, Noah Berry, Hugh O'Brian. An unsteretyped Western dealing with the tensions created when the U. S. Cavalry seeks to move the Cheyenne Indians to a territory further south. A young prospector plays a leading part in bringing about the peace treaty of 1877, running into conflict with unreconciled young Indian warriors but winning the love of a Cheyenne princess. 20th Century-Fox. 100 minutes. AYC—Excellent. A2.

YOUNG JESSE JAMES *CINEMA SCOPE in Black-and-White.* Ray Stricklyn, Willard Parker, Merry Anders. This version of the legend puts the blame for his career on an incident in the Civil War, when he sees his father hanged by Union soldiers. Hardened by service with Quantrell's raiders, Jesse and his brother are thwarted in their attempt to become law-abiding farmers at the war's close, and embark on a life of crime. 20th Century-Fox. 73 minutes. A—Good of Kind. B.

Musicals



Bells are Ringing

APRIL LOVE *CINEMA SCOPE in Color.* Pat Boone, Shirley Jones, Arthur O'Connell, Dolores Michaels. Based on the novel *The Phantom Filly*, by George Agnew Chamberlain. A surly youth is sent on probation by a Chicago judge to his aunt and uncle on their Kentucky farm. In encounters with a magnificent but unmanageable stallion and with a beautiful girl from the next farm, the boy discovers that life in the bluegrass country may have something to offer. 20th Century-Fox. 99 minutes. AYC—Excellent. A1.

BELLS ARE RINGING *CINEMA SCOPE in Color.* Judy Holliday, Dean Martin, Fred Clark, Eddie Foy Jr., Jean Stapleton, Bernie West. Directed by Vincente Minnelli; produced by Arthur Freed; stage play and screenplay by Betty Comden and Adolph Green; music by Jule Styne. Delightful yarn about the timid, dreamy girl who works for a telephone answering service and simply can't keep from taking a deep personal interest in all the clients. Judy Holliday repeats her hit Broadway performance in this role tailored for her, and Dean Martin is the playwright with an inferiority complex who knows her only as a "Voice." M-G-M. 127 minutes. AYC—Very Good. A2.

BERNARDINE *CINEMA SCOPE in Color.* Pat Boone, Terry Moore, Janet Gaynor, Dean Jagger, Richard Sargent. Based on the play by Mary Chase. Five high-school seniors invent a dream girl, "Bernardine." Then one of them finds a girl who meets all his specifications just as he is starting the cramming necessary to get through his exams. His best friend (Pat Boone) offers his elder brother as a substitute. 20th Century-Fox. 95 minutes. AY—Good. A1.

THE BEST THINGS IN LIFE ARE FREE *CINEMA SCOPE in Color.* Gordon MacRae, Dan Dailey, Sherce North, Ernest Borgnine. Directed by Michael Curtiz. Tells the story, 1924-34, of the songwriting team of DeSylva, Brown and Henderson, who became the rite of the era with such numbers as "Birth of the Blues," "Black Bottom," "Button Up Your Overcoat," "Sunny Side Up," "Sonny Boy," "Together," and "The Best Things in Life Are Free." Twenty of their songs are played. 20th Century-Fox. 101 minutes. AY—Good. C—Mature. A1.

BRIGADOON *CINEMA SCOPE and Regular Version. In Color.* Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart, Barry Jones, Hugh Laing. Directed by Vincente Minnelli; screenplay and original musical play by Alan Jay Lerner; words and music by Lerner and Frederick Loewe; choreography by Gene Kelly. Two American hunters lost in the Scottish Highlands stumble onto a magical village that comes alive once every 100 years. The village is celebrating a fair, a wedding is in preparation, and one of the maidens takes one of the visitors on a stroll through the heather that makes him unwilling to return to ordinary life. M-G-M. 108 minutes. AYC—Excellent. A1.



Brigadoon

CAN-CAN *CINEMASCOPE* in Color. Shirley MacLaine, Frank Sinatra, Maurice Chevalier, Louis Jourdan. Based on the play by Abe Burrows; music by Cole Porter. A Montmartre dance hall owner of the 1890's, Shirley MacLaine, is subjected to police raids for her performances of the then illegal can-can. Her boy friend, Frank Sinatra, is usually able to plead her case successfully until the kindly old judge, Maurice Chevalier, is replaced by the more serious Louis Jourdan. Miss MacLaine then has to employ her own considerable resources. Gallic charm and verve, brilliant settings and costumes, plus the wonderful Porter songs. 20th Century-Fox. 130 minutes. B. *Special Minimum Rental—\$50.00*

CARMEN JONES *CINEMASCOPE* in Color. Harry Belafonte, Dorothy Dandridge, Pearl Bailey. Directed by Otto Preminger; adapted from Oscar Hammerstein's modern version of Georges Bizet's *Carmen*. Instead of Old Spain, the setting is an American Army post and defense plant during World War II. The excellent performances on the part of the all-Negro cast combined with the clever Bizet-Hammerstein score and Otto Preminger's intense direction make this a unique and fascinating picture. 20th Century-Fox. 107 minutes. A—Excellent. Y—Mature. B.

CAROUSEL *CINEMASCOPE* in Color. Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Claramae Turner, Robert Rounseville, Gene Lockhart. Directed by Henry King; based on the play *Liliom*, by Ferenc Molnar, and the stage musical based on it; book by Oscar Hammerstein II; music by Richard Rodgers. Although a swaggering carnival barker mistreats the shy cotton-mill girl he marries, he loves her in his way, and dies trying to provide proper care for their coming baby by hi-jacking a payroll. A poignant story, set in Maine at the turn of the century; delightful music and dazzling choreography. 20th Century-Fox. 128 minutes. AY—Excellent. C—Mature. A2.

DADDY LONG LEGS *CINEMASCOPE* in Color. Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter. Directed by Jean Negulesco; based on the novel by Jean Webster; music and lyrics by Johnny Mercer; ballets by Roland Petit. A teen-aged French orphan is adopted by a gay American millionaire bachelor who keeps his identity secret. While she writes grateful letters to the guardian she pictures as an old man, he ignores them until he visits the girls' college he is sending her through and, while still incognito, falls in love with her. 20th Century-Fox. 126 minutes. AY—Excellent. C—Mature. A1.

FOR THE FIRST TIME *CINEMASCOPE* and Regular Version. *In Color.* Mario Lanza, Zsa Zsa Gabor. A temperamental opera star, with a reputation for missing performances, undergoes a change of character when he falls in love with a deaf girl. Filmed in Europe, with scenes from *Rigoletto*, *Pagliacci*, and *Otello* performed in the Royal Opera House of Rome. M-G-M. 97 minutes. AY—Good. C—Mature. A1.

GIGI *CINEMASCOPE* and Regular Version. *In Color.* Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold, Eva Gabor, Jacques Bergerac. Directed by Vincente Minnelli; based on the novel by Colette; screenplay and lyrics by Alan Jay Lerner; music by Frederick Loewe; costumes, scenery, and production design by Cecil Beaton. A captivating tomboy is groomed by her worldly mother and great-aunt to be a successful courtesan, as they were; but she has more serious designs on the young protector they find for her. *Fin de siècle* Paris as it ought to have been is evoked in this spicy fairy tale for adults, with Beaton's opulent period decor and a brilliant Lerner and Loewe score that paces the story with such now-familiar songs as "Gigi," "I'm Glad I'm Not Young Anymore," and "Thank Heaven for Little Girls." M-G-M. 116 minutes. A—Excellent. Y—Mature. A3. *Minimum Rental—\$45.00*

THE GIRL CAN'T HELP IT *CINEMASCOPE* in Color. Tom Ewell, Jayne Mansfield, Edmund O'Brien, Julie London, Ray Anthony and band. A broken down ex-underworld boss hires a hard-drinking theatrical agent to make a singing star of his voluptuous but wholly untalented girl friend. Fourteen rock 'n' roll songs are played and sung by a variety of performers in numerous nightclub scenes. 20th Century-Fox. 96 minutes. A—Good of Kind. B.

THE HELEN MORGAN STORY *CINEMASCOPE* in *Black-and-White.* Ann Blyth, Paul Newman, Richard Carlson. Directed by Michael Curtiz; Helen Morgan songs recorded by Gogi Grant. Incidents and legends of the life of Helen Morgan, famous torch singer of the Roaring Twenties, who falls in love with the wrong men and descends into alcoholism. Some songs identified with her, and performed in this film, are "Bill," "Can't Help Lovin' Dat Man," "Sunny Side of the Street," and "Why Was I Born?" Warner Bros. 118 minutes. A—Good. Y—Mature. A2.

HIT THE DECK *CINEMASCOPE* and Regular Version. *In Color.* Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller, Russ Tamblyn. From the musical play by Herbert Fields, based on the play *Shore Leave*, by Hubert Osborne; music by Vincent Youmans. Three sailors at liberty in San Francisco after months at sea run into romantic complications and the Shore Patrol. One is given a brush-off by his girl, one inadvertently fouls up his widowed mother's marriage plans, another gets them all in trouble when they rescue his sister from a predatory stage star. M-G-M. 112 minutes. AYC—Good.

THE HOUND-DOG MAN *CINEMASCOPE* in Color. Fabian, Carol Lynley, Stuart Whitman, Arthur O'Connell, Dodie Stevens, Betty Field. Produced by Jerry Wald; musical score by Lionel Newman. Around 1912 a 16-year-old boy and his kid brother are taken on a hunting trip by a footloose, knowing 20-year-old. In the course of many adventures, one discovers girls, one acquires a no-account dog, and one lets himself be pinned down to marriage. Eight songs are woven into a bouncy score. 20th Century-Fox. 87 minutes. AY—Very Good. C—Mature. A1.

HOW TO BE VERY, VERY POPULAR *CINEMASCOPE* in Color. Betty Grable, Sheree North, Bob Cummings, Charles Coburn, Tommy Noonan, Orson Bean, Fred Clark. Produced and directed by Nunnally Johnson; based on the play *She Loves Me Not*, by Howard Lindsay. Two empty-headed blonde dancers in a San Francisco honky-tonk witness a murder and, fleeing for their lives in scanty costumes, find themselves in a college fraternity whose members willingly take the risk of hiding them from the killer, the police, and the school authorities. 20th Century-Fox. 89 minutes. AY—Good. C—Mature. B.

INTERRUPTED MELODY *CINEMASCOPE* and Regular Version. *In Color.* Glenn Ford, Eleanor Parker, Roger Moore, Cecil Kellaway. True story of Marjorie Lawrence, the great Australian soprano, and her rise to stardom with the Metropolitan Opera, her marriage to a young American doctor, the polio and resulting paralysis that brought her to attempted suicide, and her fight back to new stage triumphs. A moving story interwoven with fine music. M-G-M. 106 minutes. AY—Excellent. C—Mature. A2.

IT'S ALWAYS FAIR WEATHER *CINEMASCOPE* and Regular Version. *In Color.* Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd. Directed by Stanley Donen. Three ex-G.I.'s in a New York bar just after V-J Day make a pact to return to the same place ten years later. They do so and the results are disastrous. They find they no longer have anything in common and even start taking a strong dislike to one another. A wild encounter with a group of small-time gangsters provides a common cause, however, and all ends well. Clever and imaginative use of the wide screen throughout. M-G-M. 101 minutes. AY—Good. C—Mature. A2.

JAILHOUSE ROCK *CINEMASCOPE* and Regular Version. *In Black-and-White.* Elvis Presley, Judy Tyler, Mickey Shaughnessy. A pleasant but hot-headed young Southerner is taught by his cellmate to play a guitar and sing while in jail for manslaughter. Outside, he is helped to singing fame by a young publicity girl, and is getting swell-headed when his old prison friend sets him right. Presley sings folk ballads and some half dozen rock 'n' roll numbers. M-G-M. 96 minutes. AY—Good of Kind. B.

JUPITER'S DARLING *CINEMASCOPE* and Regular Version. *In Color.* Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders. Based on the play *Road to Rome*, by Robert E. Sherwood. Why did Hannibal spare Rome after his Carthaginian legions had reached its gates in 216 B.C.? A Greek beauty, beloved of the gods, asked him to. Splashy spectacle, featuring battles, a victory march with colored elephants, a Roman banquet, songs, dances, and a water ballet. M-G-M. 96 minutes. AY—Very Good. C—Mature. A2.

THE KING AND I CINEMASCOPE in Color. Deborah Kerr, Yul Brynner, Rita Moreno, Martin Benson, Alan Mowbray. From the musical play based on the biography, *Anna and the King of Siam*, by Margaret Landon; lyrics by Oscar Hammerstein II; music by Richard Rodgers; dances and musical numbers staged by Jerome Robbins. An English widow goes to Bangkok with her small son in 1862 as a tutor for the King's many wives and children. The immediate clash of temperaments between the refined but determined Victorian gentlewoman and the arrogant oriental despot develops into mutual respect. Brynner's portrayal of the monarch of an old kingdom who is avid for modern "scientific" knowledge is volatile, virile and commanding, yet subtly shaded. Spectacle, warm human drama and captivating music combine into what has been called the perfect musical. 20th Century-Fox. 133 minutes. AYC—Excellent. A1. *Temporarily withdrawn. Availability date to be established. Minimum Rental—\$40.00.*

KISMET CINEMASCOPE and Regular Version. In Color. Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monty Woolley. Directed by Vincente Minnelli. A roughish street-poet of Baghdad pretending supernatural powers is given the run of the scheming Wazir's harem while pretending to help his plots to usurp the power of the young Caliph. Lavish oriental sets and musical themes borrowed from Borodin in this satirical "Arabian Nights" extravaganza. M-G-M. 113 minutes. AY—Good of Kind. A2.

LES GIRLS CINEMASCOPE and Regular Version. In Color. Gene Kelly, Mitzi Gaynor, Kay Kendall, Taina Elg. Directed by George Cukor; songs by Cole Porter. Three girls travel through Europe together as part of a hit revue. One of them later publishes a book of memoirs and is promptly sued for libel by the other two. A series of flashbacks showing the same set of incidents as related by three conflicting testimonies keeps the court (and the audience) in doubt as to who, if anyone, is telling "the truth, the whole truth, and nothing but the truth." One of the most popular musicals of recent years for sophisticated audiences. M-G-M. 114 minutes. AY—Very Good. B.

LET'S MAKE LOVE CINEMASCOPE in Color. Marilyn Monroe, Yves Montand, Tony Randall, Frankie Vaughan. Directed by George Cukor; produced by Jerry Wald. A billionaire, learning that he is about to be satirized in a off-Broadway musical revue, drops in on a rehearsal unrecognized, and is hired at once to impersonate himself. His acceptance is influenced by his attraction to the show's star who, he notices, takes protective interest in talented, struggling actors. Five song and dance numbers are worked easily into the frothy fun and like the rest of the comedy are cleverly directed and most effectively set and lighted. 20th Century-Fox. 118 minutes. AY—Excellent. B. *Minimum Rental—\$37.50*

LOVE ME OR LEAVE ME CINEMASCOPE and Regular Version. In Color. Doris Day, James Cagney, Cameron Mitchell, Robert Keith, Tom Tully. The career of Ruth Etting, torch singer of the 20's and early 30's, whose gangster husband created a headline scandal. A crippled Chicago racketeer discovers a talented dime-a-dance hostess, pushes her into the big time, marries her and turns savage when he is unable to complete his domination. M-G-M. 122 minutes. A—Good. Y—Mature. B.

LOVE ME TENDER CINEMASCOPE in Black-and-White. Elvis Presley, Debra Paget, Richard Egan, Mildred Dunnock, Bruce Bennett. The eldest of four Southern brothers returns from the Civil War to find that he is presumed dead and that his youngest brother (Elvis Presley) has married his sweetheart. The family peace is further disturbed by Federal agents who come in search of a Union Army payroll. The rock 'n' roller's screen debut. 20th Century-Fox. 89 minutes. AY—Good of Kind. B.

MARDI GRAS CINEMASCOPE in Color. Pat Boone, Christine Carere, Tommy Sands, Sheree North, Gary Crosby. A cadet at the Virginia Military Institute goes to the Mardi Gras as a member of the school band and meets a screen star traveling incognito. A colorful carnival of songs, romance, and comedy. 20th Century-Fox. 107 minutes. AYC—Good. A2.

ROSE MARIE CINEMASCOPE and Regular Version. In Color. Ann Blyth, Howard Keel, Fernando Lamas, Bert Lahr, Marjorie Main. Directed by Mervyn LeRoy; based on the operetta by Otto A. Harbach and Oscar Hammerstein II, music by Rudolph Friml and Herbert Stothart. A Royal Canadian Mounted Policeman helps the fur-trapper loved by a young French Canadian girl Rose Marie although he loves her himself. Backgrounds photographed in the Canadian Rockies and California provide settings for some spectacular dance numbers and such song favorites as "Rose Marie" and "Indian Love Call." M-G-M. 105 minutes. AYC—Good. A1.

SAY ONE FOR ME CINEMASCOPE in Color. Bing Crosby, Debbie Reynolds, Robert Wagner, Ray Walston. A sprightly cinemusical about Father Conroy's "Players Parish" and the immense spiritual needs of his show-business parishioners, notably Debbie Reynolds as a poor student-turned-chorine, and Robert Wagner as a nightclub manager whose interest in her is flagrantly unholy. 20th Century-Fox. 119 minutes. AY—Very Good. C—Mature. A2.

SEVEN BRIDES FOR SEVEN BROTHERS CINEMASCOPE and Regular Version. In Color. Jane Powell, Howard Keel, Jeff Richards, Tommy Rall, Virginia Gibson, Russ Tamblyn. Directed by Stanley Donen; based on the story *The Sobbin' Women*, by Stephen Vincent Benet; songs by Johnny Mercer and Gene de Paul; dances and musical numbers staged by Michael Kidd. When the eldest of seven uncouth brothers in the Oregon Territory brings a wife home to their farm, the others get restless; so he helps them steal themselves some women, "like them old Romans did back in Plutarch's time." The young matron, working hard to civilize a household of ornery frontiersmen, takes the captured "Sobbin'" women under her chaperonage when they are snowed in for the winter, and the brothers are required to try gentler methods of courtship. A triumph of musical comedy written directly for the screen, with bright songs and hilarious foot-stompin' dancing neatly integrated into the story. M-G-M. 103 minutes. AYC—Excellent. A2.

THE SEVEN HILLS OF ROME Anamorphic in Color. Mario Lanza, Marisa Allasio, Peggie Castle. Mario Lanza's voice is always impressive, and the sights of Rome are beautiful. An entertaining story of an American TV singing star, who has difficulty getting a job in Italy, because no one has heard of him. Many songs and light romance in an enjoyable musical. M-G-M. 107 minutes. A1.

SILK STOCKINGS CINEMASCOPE and Regular Version. In Color. Fred Astaire, Cyd Charisse, Janis Page, Peter Lorre, George Tobias. Directed by Rouben Mamoulian; produced by Arthur Freed; musical play by George S. Kaufman, Leueen McGrath and Abe Burrows, suggested by *Ninotchka*, by Melchior Lengyel; music by Cole Porter. A drably efficient female Soviet official is sent to retrieve three erring comrades from the pleasures of contemporary Paris. Before long, she demonstrates that even a girl from Moscow prefers silk to lisle on her legs and, sweet-talked by a capitalist bachelor, commits the ideological indiscretion of falling in love. Lavishly produced, 13 tunes by Cole Porter. M-G-M. 117 minutes. AYC—Excellent. C—Mature. B.

SING, BOY, SING CINEMASCOPE in Black-and-White. Tommy Sands, Lili Gentle, Edmond O'Brien, John McIntire, Nick Adams. A young rock 'n' roll idol nearly cracks under the pressures of his unscrupulous manager's pushing and his "hell-fire and damnation" religious training. The friendship of an Okie boy whom he hires as a companion, the understanding of a spinster aunt, and the affection of a sweet hometown girl help the lonely youth adjust to success. 20th Century-Fox. 90 minutes. AY—Good. C—Mature. A1.

SNOW WHITE AND THE THREE STOOGES CINEMASCOPE in Color. Carol Heiss, Three Stooges, Edson Stroll, Patricia Medina. Carol Heiss, Olympic figure skating champion, stars as the beautiful heroine in the classic fairy tale. To the ingredients of the original story, with Snow White, the Wicked Queen, and the handsome Prince Charming, are added the special brand of humor of the Three Stooges as her awkward but well-meaning protectors and dazzling skating sequences by Miss Heiss. 20th Century-Fox. 107 minutes. AY—Good. C—Very Good. A1. *Available shut-ins December, 1961.*

THE STUDENT PRINCE CINEMASCOPE and Regular Version. In Color. Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern, Edmund Gwenn, S. Z. Sakall, Betta St. John. Based on the operetta, with music by Sigmund Romberg. The familiar tale of the young heir to a European throne in the 19th century who falls in love with a barmaid while at Heidelberg University. Mario Lanza provides the singing voice for the Prince in favorites like the "Serenade," "Drink, Drink, Drink," and "Deep in My Heart." M-G-M. 107 minutes. AYC—Good. A1.

THERE'S NO BUSINESS LIKE SHOW BUSINESS CINEMASCOPE in Color. Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnny Ray, Mitzi Gaynor. Songs by Irving Berlin. A rousing and delightful account of the five Donahues, a heroic vaudeville family, that never misses a cue in 24 years of grand-slam staging, with the act sometimes in danger from the wayward-looking poppa, the youngest son's drinking over a luscious chorine, and the eldest son's exit-bow to the priesthood. A lively spoof of old-time trunk-theatre, with tunes and Technicolor splash. 20th Century-Fox. 117 minutes. AY—Very Good. C—Mature. B.

War Themes

THE ANGRY HILLS **CINEMASCOPE** and Regular Version. *In Black-and-White.* Robert Mitchum, Elizabeth Mueller, Stanley Baker, Gia Scala. Based on the novel by Leon Uris. An American correspondent in Greece at the time of the Nazi conquest in 1941 dodges Germans and collaborators in his attempt to escape the country with a list of underground leaders. Authentic Greek backgrounds. **M-G-M.** 105 minutes. **AY—Good. C—Mature. A3.**

BATTLE AT BLOODY BEACH **CINEMASCOPE** *in Black-and-White.* Audie Murphy, Gary Crosby, Dolores Michaels. The swift-paced story of a young American's search for his bride in the war-torn islands of the Pacific. He finds her only to discover she has become a fierce partisan of the guerillas and is devoted to their leader. He struggles to regain his wife while saving a group of stranded Americans from savage Japanese attacks. **20th Century-Fox.** 83 minutes. **A—Fair. Y—Mature. A2.** Available shut-ins December, 1961.

BETWEEN HEAVEN AND HELL **CINEMASCOPE** *in Color.* Robert Wagner, Terry Moore, Broderick Crawford, Buddy Ebsen, Robert Keith. An arrogant young Southern landowner is called up for the national guard, along with some of his poor sharecroppers. Under attack on a Japanese-held island, he comes to realize his common humanity with them. **20th Century-Fox.** 93 minutes. **AY—Very Good. C—Mature. A2.**

BOMBERS B-52 **CINEMASCOPE** *in Color.* Natalie Wood, Karl Malden, Marsha Hunt, Efrem Zimbalist Jr. The feud between an experienced chief repair mechanic and the young colonel squadron-chief who is dating his daughter provides the human drama in this impressive display of the giant bombers as they are being tested on a California base. **Warner Bros.** 110 minutes. **AY—Good. C—Mature. A1.**

CIRCLE OF DECEPTION **CINEMASCOPE** *in Black-and-White.* Bradford Dillman, Suzy Parker, Harry Andrews. The British expect one of their intelligence agents, who is parachuted into Normandy and captured by the Nazis, to break under pressure and tell all. He stands the torture as long as he can and then attempts suicide. Failing in this, he tells all he knows but his information is false. **20th Century-Fox.** 100 minutes. **A—Interesting.**

D-DAY, THE SIXTH OF JUNE **CINEMASCOPE** *in Color.* Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien. Based on the novel, *The Sixth of June*, by Lionel Shapiro. A romantic triangle in wartime London, culminating when an American Air Force captain and a British colonel, husband of the woman the American loves, find themselves on the same task force storming Omaha beach. **20th Century-Fox.** 106 minutes. **A—Good. Y—Mature. B.**

THE DIARY OF ANNE FRANK **CINEMASCOPE** *in Black-and-White.* Millie Perkins, Joseph Schildkraut, Shelley Winters, Richard Beymer, Gusti Huber, Lou Jacobi, Diane Baker, Douglas Spence, Dody Heath, Ed Wynn. Produced and directed by George Stevens; screenplay by Frances Goodrich and Albert Hackett, based on the book, *Anne Frank: the Diary of a Young Girl*, by Anne Frank; music by Alfred Newman. One of the most affecting human documents of our time. Based on the diary of a young Jewish girl before she was killed in a Nazi concentration camp. Written during the two years of hiding in an Amsterdam attic, her diary faithfully records the daily routine, alarms, quarrels, reconciliations, and mutual comfort of eight frightened people. Their actions, seen through the innocent eyes of a sensitive adolescent, reveal the qualities that make men human, even under the most inhuman conditions that other men can inflict. **20th Century-Fox.** 170 minutes. **AY—Excellent. C—Mature. A1.** Minimum Rental—\$35.00

THE ENEMY BELOW **CINEMASCOPE** *in Color.* Robert Mitchum, Kurt Jurgens. Produced and directed by Dick Powell; based on the novel by Commander D. A. Rayner. A deadly cat-and-mouse game played by an American destroyer and German U-boat in the South Atlantic during World War II is followed both in the surface vessel and down in the submarine, until their catastrophic meeting. **20th Century-Fox.** 98 minutes. **AYC—Excellent. A1.**

A FAREWELL TO ARMS **CINEMASCOPE** *in Color.* Rock Hudson, Jennifer Jones, Vittorio De Sica, Oscar Homolka, Mercedes McCambridge. Produced by David Selznick; screenplay by Ben Hecht, from the novel by Ernest Hemingway. Tragic love story of an American ambulance driver and an English nurse who meet on the Italian front in World War I. Large-scale re-creation, done with the kind of lavishness and attention to detail for which the producer of *Gone With the Wind* has become noted. **20th Century-Fox.** 151 minutes. **A—Excellent. Y—Mature. B.**

FIVE GATES TO HELL **CINEMASCOPE** *in Black-and-White.* Dolores Michaels, Patricia Owens, Neville Brand, Ken Scott, Nobu McCarthy. A story of savage brutality, danger, and death in the war between the French and the Communist-affiliated Vietnamese in the former French Indo-China. The agonies and escape-attempt of two doctors, six nurses, and a nun captured from a Red Cross station by a sadistic war lord. **20th Century-Fox.** 98 minutes. **A. B.**

FRAULEIN **CINEMASCOPE** *in Color.* Mel Ferrer, Dana Wynter, Theodore Bikel, Helmut Dantine. A sensitive German girl (Dana Wynter) helps an American prisoner of war (Mel Ferrer) escape from Cologne during the final air raids of World War II. He returns after the war, to meet the girl in Berlin, and is overcome by the chaos of the war's aftermath and ensnared in the tangled Soviet occupation policies. Adult story of the desolation of Berlin. **20th Century-Fox.** 98 minutes. **A—Good. Y—Mature. A3.**

THE HUNTERS **CINEMASCOPE** *in Color.* Robert Mitchum, Richard Egan, May Britt. Produced and directed by Dick Powell. About U.S. Air Force jet pilots in 1952 Korea. The human drama concerns a World War II ace commanding a fighter group, who paternally helps his brash and fearful younger men although he loves the wife of one. Authentic Korean and Japanese backgrounds; outstanding aerial photography. **20th Century-Fox.** 108 minutes. **AY—Very Good. C—Mature. A2.**

IN LOVE AND WAR **CINEMASCOPE** *in Color.* Robert Wagner, Dana Wynter, Jeffrey Hunter, Hope Lange, Bradford Dillman, Sheree North, France Nuyen, Mort Sahl. Produced by Jerry Wald. Three U.S. Marines demonstrate their contrasting approaches to life in urgent love affairs during embarkation leave in San Francisco, then reveal their natures more fully in combat on a South Pacific island. **20th Century-Fox.** 111 minutes. **A—Good of Kind. Y—Mature. A3.**

THE LITTLE SHEPHERD OF KINGDOM COME **CINEMASCOPE** *in Color.* Jimmie Rodgers, Luanna Patten, Chill Wills. The background of this story is the Civil War. A homeless boy learns to love two families, one of the north and one of the south. When war comes, Rodgers joins the Union Army. In one of the last battles, members of both families are killed in action and the boy realizes that both sides represented men of honor doing their duty. **20th Century-Fox.** 108 minutes. **AYC—Fair. A1.**

MARINES, LET'S GO **CINEMASCOPE** *in Color.* Tom Tryon, David Hedison, Tom Reese. Rough-and-ready adventures of a Marine platoon—ranging from savage fighting in Korea through a rollicking furlough in Japan and back to a bloody assault on the Chinese Communists. The lives and loves of fighting men trying to have all the fun they can before the fighting begins again. **20th Century-Fox.** 104 minutes. **AY. B.**

NEVER SO FEW **CINEMASCOPE** and Regular Version. *In Color.* Frank Sinatra, Gina Lollobrigida, Peter Lawford, Paul Henreid, Brian Donlevy, Richard Johnson. In the jungles of Burma during World War II, an American Army captain (Frank Sinatra) leads a handful of native guerrillas against overwhelming Japanese forces. He also fights a secondary campaign against treacherous Chinese war lords, as well as a diplomatic battle with some of his own top brass. During interludes on conference in Calcutta, he competes with a suave, rich civilian for his luxury-loving mistress. **M-G-M.** 126 minutes. **AY. B.**

The Enemy Below



ON THE THRESHOLD OF SPACE *CINEMASCOPE in Color.* Guy Madison, Virginia Leith, John Hodiak, Dean Jagger, Barry Coe. An exciting dramatization of experimental work undertaken by the doctors and technicians of the U.S. Air Force's Research and Development Command who devise and personally test the aircraft and equipment for supersonic speeds and stratospheric heights. 20th Century-Fox. 95 minutes. AY—Excellent. A1.

SEA WIFE *CINEMASCOPE in Color.* Richard Burton, Joan Collins, Basil Sydney, Cy Grant. From the novel, *Sea-Wyf and Biscuit*, by J. M. Scott. Three men and a nun escape from a torpedoed ship on a rubber lifeboat and drift on the Indian Ocean. As the four survivors run the dangers of starvation, thirst, storms, sharks, and a Japanese submarine, murderous hates and a strange love affair develop. 20th Century-Fox. 82 minutes. AY—Good. C—Mature. A2.

7 WOMEN FROM HELL *CINEMASCOPE in Black-and-White.* Patricia Owens, Denise Darcel, Cesar Romero, Margia Dean. The fury, cruelty, and desperation of life in a Japanese concentration camp. A suspenseful drama of a group of women and their attempts to outwit their brutal captors. 20th Century-Fox. 88 minutes. AY—Good of Kind. A3. Available shut-ins March, 1962.

SINK THE BISMARCK *CINEMASCOPE in Black-and-White.* Kenneth More, Dana Wynter, Carl Mohner. Based on the book by C. S. Forester. A documentary-flavored account of a costly British sea victory in World War II. The reputedly unsinkable German battleship *Bismarck* takes a mounting toll of Allied shipping. After the *Hood*, pride of the British Navy, is sunk, the order is given to destroy the *Bismarck* at all costs, and the resources of air and sea forces are combined to trap and sink her. 20th Century-Fox. 97 minutes. AY—Very Good. C—Mature. A1. Minimum Rental—\$30.00

TORPEDO RUN *CINEMASCOPE and Regular Version.* In *Color.* Glenn Ford, Ernest Borgnine, Diane Brewster. An American submarine commander inadvertently sinks a prison ship that the Japanese were using to screen the aircraft carrier *Shinaru*, flagship of the Pearl Harbor attack. His wife and child were aboard. His one thought now becomes to destroy the great ship. The underwater pursuit is successful, but only at a severe cost. M-G-M. 96 minutes. AY—Excellent. C—Mature. A1.

UNDERWATER WARRIOR *CINEMASCOPE and Regular Version.* In *Black-and-White.* Dan Dailey, Claire Kelly. Semi-documentary inspired by the life and adventures of Commander Francis D. Fane, U.S.N.R., and the training and exploits of the U.S. Amphibious Forces underwater demolition teams through World War II and into the Korean War. M-G-M. 90 minutes. AY—Good. A1.

UNTIL THEY SAIL *CINEMASCOPE and Regular Version.* In *Black-and-White.* Jean Simmons, Joan Fontaine, Paul Newman, Piper Laurie, Charles Drake, Sandra Dee. Directed by Robert Wise; screenplay by Robert Anderson, from a story by James A. Michener. Bittersweet story of four well-bred New Zealand sisters whose loneliness while the young men of their country are away in World War II is briefly relieved by the U.S. Marines stationed there temporarily, who may or may not come back. M-G-M. 95 minutes. A—Good. Y—Mature. B.

THE YOUNG LIONS *CINEMASCOPE in Black-and-White.* Marlon Brando, Montgomery Clift, Dean Martin, Hope Lange, Barbara Rush, May Britt, Maximilian Schell. Directed by Edward Dmytryk; based on the novel by Irwin Shaw. A powerful, many-faceted story of three young men—two Americans and a German—in the campaigns of World War II. A young Jewish-American must methodically fight his tormentors in camp before he is accepted as a fellow-soldier; a Broadway entertainer overcomes his instinctive cowardice and is sent to the front; a young Wehrmacht lieutenant is slowly sickened by his job. Much of the film was made on overseas locations and some documentary footage, such as the scenes in a liberated concentration camp, is used. 20th Century-Fox. 167 minutes. A—Very Good. Y—Mature. A3. Minimum Rental—\$35.00

Drama



Blue Denim

ADA *CINEMASCOPE in Color.* Susan Hayward, Dean Martin, Wilfrid Hyde White. Ada (Susan Hayward), a power-hungry girl from the wrong side of the tracks uses her marriage to the easy-going, man-of-the-people (Dean Martin) to get to the Governor's mansion, while a behind-the-scenes manipulator schemes to use both of them as puppets to further his own aims. M-G-M. 108 minutes. A—Good of Kind. A3. Available shut-ins February, 1962.

AN AFFAIR TO REMEMBER *CINEMASCOPE in Color.* Cary Grant, Deborah Kerr. Directed by Leo McCarey. A debonair painter and a nightclub singer, each on the verge of a rich marriage, fall in love but part for six months to prove to themselves that their love is durable and that they can earn their own livings. A poignant love story that begins on the S. S. *Constitution* and continues in Naples and New York. 20th Century-Fox. 114 minutes. A—Excellent. Y—Mature. A2.

ANASTASIA *CINEMASCOPE in Color.* Ingrid Bergman, Yul Brynner, Helen Hayes. Directed by Anatole Litvak. The startling story surrounding a mysterious woman living in Germany who, rumor claims, may be the last surviving member of the Romanoff family of Czars, and thus entitled to an unclaimed inheritance of 40 million dollars. The story revolves around the efforts of an exiled White Russian rogue (Yul Brynner) to lay hands on the legacy by finding someone to pass for the youngest daughter of Nicholas II, last Czar of Russia. When he finds a destitute amnesiac (Ingrid Bergman) who resembles the supposed surviving member, and begins to tutor her, he finds reasons to believe that she is indeed the genuine heiress. Miss Bergman's performance of the potential princess earned widespread critical acclaim. 20th Century-Fox. 105 minutes. AY—Excellent. C—Mature. A1.

BAD DAY AT BLACK ROCK *CINEMASCOPE and Regular Version.* In *Color.* Spencer Tracy, Robert Ryan, Anne Francis, Dean Jagger, Walter Brennan, John Ericson, Ernest Borgnine, Lee Marvin. A stranger (Spencer Tracy) gets off a train and encounters hostile reactions from the community's 37 inhabitants when he begins to ask about a Japanese-American farmer to whom he is delivering a war medal. The answers to his questions eventually suggest that the man had been murdered during the war, and that the entire town is now covering up to save the rancher who committed the act. Risking his life, the stranger forces the truth into the open and is confronted by the rancher, in a murderous final battle. An impressive, suspenseful drama set in a lonely desert town in the Southwest. M-G-M. 81 minutes. AY—Excellent. A2.



Anastasia

THE BARBARIAN AND THE GEISHA *CINEMASCOPE in Color.* John Wayne, Eiko Ando, Sam Jaffe. Directed by John Huston. The trials and tribulations of Townsend Harris (John Wayne) in 1856, first Western diplomat to enter Japan. At first Harris is received with suspicion and hostility by a people who want to remain isolated from the world. When he is introduced to a beautiful geisha, with whom he falls in love, he finds a friend who will help him win the confidence of the Japanese, and thus enable him to conclude the treaty for which he came. The ceremonials and processions, shot in Japan, are exotically fascinating; the color photography beautiful. 20th Century-Fox. 104 minutes. AY—Excellent. C—Mature. A1.

THE BARRETTS OF WIMPOLE STREET *CINEMASCOPE in Color.* Jennifer Jones, John Gielgud, Bill Travers. Directed by Sidney Franklin. Elizabeth Barrett, the eldest daughter of the family, a poetess who has been bedridden for many years, falls in love with the impetuous and appealing Robert Browning. Her love enables her to recuperate and finally to defy her overbearing, tyrannical father. A touching and inspiring true story. M-G-M. 105 minutes. AY—Excellent. C—Mature. A2.

BELOVED INFIDEL *CINEMASCOPE in Color.* Gregory Peck, Deborah Kerr, Eddie Albert. Directed by Henry King; based on the book by Sheilah Graham. The tempestuous and star-crossed romance between author F. Scott Fitzgerald and Sheilah Graham, noted Hollywood correspondent. Fitzgerald after his luck had run out, after he had fallen into Hollywood hack-work, despair and drunkenness, and the attempts of the newspaper woman to help him regain his former power as a great writer. 20th Century-Fox. 108 minutes. A—Good, Y—Mature. B.

THE BEST OF EVERYTHING *CINEMASCOPE in Color.* Hope Lange, Stephen Boyd, Suzy Parker, Brian Aherne, Louis Jourdan, Joan Crawford. Directed by Jean Negulesco; from the novel by Rona Jaffe. Adult tale of the illicit amours of the white-collar set on Madison Avenue—a faithful pictorialization of the best-selling novel. The best of everything, one learns through the harsh experiences of young unmarriages, is love and a husband to come home to. 20th Century-Fox. 122 minutes. A. A3.

BHOWANI JUNCTION *CINEMASCOPE and Regular Version.* In Color. Ava Gardner, Stewart Granger, Bill Travers. Directed by George Cukor. Bloody violence and mass hatreds erupt during the last days of British rule in India. A beautiful Anglo-Indian girl is caught in the conflicts between two ways of life, belonging to neither yet wanting both. With her love for a British officer as the focal point, the story realistically portrays an aspect of oriental nationalism and its critical pressure on one woman. M-G-M. 110 minutes. AY—Excellent. A2.

BIGGER THAN LIFE *CINEMASCOPE in Color.* James Mason, Barbara Rush, Walter Matthau. Directed by Nicholas Ray. A schoolteacher self-administers an overdose of cortisone and is transformed from a loving husband and father into a dangerous manic-depressive who abuses his wife and almost murders his little son. For adults. 20th Century-Fox. 95 minutes. A—Good. A2.

THE BLUE ANGEL *CINEMASCOPE in Color.* Curt Jurgens, May Britt, Theodore Bikel. Directed by Edward Dmytryk. The degeneration of a middle-aged German schoolteacher who falls in love with a cheap nightclub singer is re-created in this adult study of deception and degradation. Especially powerful is the scene in which the teacher is forced to crouch, dressed as a clown, while offstage he sees his wife making love to a new amour. 20th Century-Fox. 107 minutes. A—Good. B.

BLUE DENIM *CINEMASCOPE in Black-and-White.* Brandon de Wilde, Carol Lynley, Macdonald Carey, Marsha Hunt. Two young teenagers faced with the coming of an unwanted baby, and their attempts to find a solution to the problem. Alternating sharp satire of today's youth with poignant drama of first all-consuming love, the story forthrightly deals with their passions and the consequences which are complicated by both youngsters' inability to confide in their parents. For mature audiences. 20th Century-Fox. 89 minutes. A—Excellent. Y—Mature. A3.

BUS STOP *CINEMASCOPE in Color.* Marilyn Monroe, Don Murray, Betty Field, Hope Lange, Arthur O'Connell, Hans Conried. Directed by Joshua Logan; screenplay by George Axelrod, from the play by William Inge. A motley collection of travelers arrive at some truths about their lives and their emotions while snowbound at an Arizona bus stop. The principal action concerns an exuberant cowboy who falls in love with a sexy entertainer in a cheap saloon and virtually kidnaps her in his determination to marry her and bring her back to his ranch. 20th Century-Fox. 96 minutes. A—Excellent. YC—Mature. B.

BUTTERFIELD 8 *CINEMASCOPE in Color.* Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill. Based on the novel by John O'Hara. A beautiful model, patterning her life to suit her desires in one affair after another, almost finds lasting love. Against an authentic background of Greenwich Village, fashionable East Side Manhattan and the suburbs, the O'Hara novel is faithfully transferred to the screen in a luxuriously mounted, fast moving, smoothly directed film. M-G-M. 109 minutes. A. B. *Minimum Rental—\$45.00*

CIMARRON *CINEMASCOPE and Regular Version.* In Color. Glenn Ford, Maria Schell, Anne Baxter, Arthur O'Connell. Based on the novel by Edna Ferber. Set in Oklahoma between 1889 and 1914, covering the tumultuous opening of the Territory by the government, with all the attendant violence and hardship, and ending in prosperity and showy luxury at the start of World War I. A quarter century of change seen through the experiences of a pioneering couple—Yancy Cravat, idealist, adventurer, and his wife, Sabra, a recent American, determined to succeed in this rich country. Lavishly-produced historical panorama enclosing a highly dramatic central relationship. M-G-M. 146 minutes. AY—Enjoyable. A1. *Available shut-ins February, 1962. Minimum Rental—\$37.50; Minimum School Rental—\$25.00*

THE COBWEB *CINEMASCOPE and Regular Version.* In Color. Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame, Lillian Gish, John Kerr, Susan Strasberg, Oscar Levant, Adele Jergens. Directed by Vincente Minnelli; from the novel by William Gibson. An inside look at a posh private mental institution. The neuroses of the staff as well as the psychoses of the patients are studied as they react to the theories of the head of the institution. The performances of the cast are outstanding, bringing to life the complex motivations that pressure the mentally disturbed. M-G-M. 124 minutes. A—Excellent. Y—Mature. A2.

THE DEEP BLUE SEA *CINEMASCOPE in Color.* Vivien Leigh, Kenneth More, Eric Portman, Emyln Williams. Directed by Anatole Litvak; screenplay by Terence Rattigan, from his stage play. A well-married woman's tragic, fiery and tortured affair with a man below her in class is given microscopic inspection. An adult picture, notable for the remarkable depth and sincerity of its portrayal. Kenneth More won the "best actor" award at the Venice Film Festival for his performance as the irresponsible lover. 20th Century-Fox. 99 minutes. A—Good. B.

DESIRE IN THE DUST *CINEMASCOPE in Black-and-White.* Raymond Burr, Joan Bennett, Martha Hyer, Ken Scott. Set in a small town in the deep South, this Faulkneresque story revolves around the desperate situation of a young sharecropper who returns home after having served six years on a chain gang for a crime he did not commit. Attempting to revive an old clandestine affair with the calculating daughter of the plantation owner, he finds that matters have changed in his absence. 20th Century-Fox. 102 minutes. A—Fair. B.

A DOG OF FLANDERS *CINEMASCOPE in Color.* David Ladd, Donald Crisp, Theodore Bikel, Max Croiset, Monique Aherns. From the story by Ouida. A 12-year-old Belgian boy of the 1880's and his lame grandfather nurse to health a dog left to die by a cruel, drunken peddler. The dog helps them maintain a milk-cart service outside Antwerp. Inspired by the works of Rubens, the boy wants to become a painter and is helped toward his goal by the dog, by an erratic local artist, and by a little girl playmate. Filmed in Holland and Belgium. 20th Century-Fox. 97 minutes. AYC—Very Good. A1. *Min. Sch. Rental—\$25.00*

FOR THE LOVE OF MIKE *CINEMASCOPE in Color.* Richard Basehart, Stuart Erwin, Rex Allen, Danny Bravo. An elderly priest, a 12-year-old Indian orphan, and a race horse are the principals in the simple story, set in a poverty stricken parish in New Mexico. The youngster heals an injured colt and trains it to enter a race. At the end the boy's education and a new parish church are certainties. 20th Century-Fox. 84 minutes. A—Good of Kind. YC—Good. A1.

FROM THE TERRACE *CINEMASCOPE in Color.* Paul Newman, Joanne Woodward, Myrna Loy, Ina Balin, Leon Ames. Produced and directed by Mark Robson; from the novel by John O'Hara. The slow dissolution of a marriage over the years through misunderstanding and neglect. Also: the achievement of wealth and position does not necessarily bring happiness. Acting *tour de force* for Newman and Woodward as husband and wife; arresting introduction of Ina Balin as the other woman. 20th Century-Fox. 144 minutes. A. B.

THE GIFT OF LOVE *CINEMASCOPE in Color.* Lauren Bacall, Robert Stack, Evelyn Rudie, Lorne Green. Directed by Jean Negulesco. A picture of primarily feminine appeal about a sweet and precocious adopted child who tries to fill the void in her foster father's life after his wife's death. When the man sends the girl back to the orphanage, influences that both ascribe to the dead woman bring them together again. 20th Century-Fox. 105 minutes. AY—Very Good. C—Mature. A1.

THE GIRL IN THE RED VELVET SWING *CINEMASCOPE in Color.* Ray Milland, Joan Collins, Farley Granger, Luther Adler, Cornelia Otis Skinner. The sensational turn-of-the-century scandal involving Evelyn Nesbit (Joan Collins), one of the most famous of the "Gibson Girls," and Stanford White, the great architect—an illicit affair that led to Evelyn's husband (Farley Granger), himself a prominent socialite, shooting his wife's lover in the old Madison Square Garden. 20th Century-Fox. 109 minutes. A. A2.

GOOD MORNING, MISS DOVE *CINEMASCOPE in Color.* Jennifer Jones, Robert Stack. A stern schoolmarm in a small town and her influence on the lives of a generation of townspeople. A heartwarming story set in contemporary New England. 20th Century-Fox. 108 minutes. AYC—Excellent. A1.

A HATFUL OF RAIN *CINEMASCOPE in Black-and-White.* Eva Marie Saint, Don Murray, Anthony Franciosa, Lloyd Nolan. Directed by Fred Zinneman; from the play by Michael Gazzo. The effects of one man's drug addiction upon his wife, his father, and his brother. Told with candor and an almost lyrical quality, the focus is not so much on the addiction itself as upon the broken and thwarted lives it leaves in its wake. An exceptionally honest and vivid portrayal. 20th Century-Fox. 107 minutes. A—Excellent. A2.

HILDA CRANE *CINEMASCOPE in Color.* Jean Simmons, Guy Madison, Jean Pierre Aumont. After two marriages, unhappy affairs, and an unsuccessful career as a New York model, Hilda Crane (Jean Simmons) returns to her home town and makes an effort to establish some sort of harmonious relationship with her mother and those around her. She marries a boyhood sweetheart, but turns for affection to a suave college professor, leading to new crises. 20th Century-Fox. 87 minutes. A—Good of Kind. B.

HOME FROM THE HILL *CINEMASCOPE and Regular Version. In Color.* Robert Mitchum, Eleanor Parker, Everett Sloane, George Peppard. Directed by Vincente Minnelli. Robert Mitchum, as head of a Southern family, early encounters his wife's hatred when she discovers he has an illegitimate son. Later the illegitimate son saves his father's life, but comes face-to-face with the legitimate son, who had not known of his half-brother's existence. Presented with sympathy and understanding. M-G-M. 150 minutes. A—Excellent. Y—Mature. A3.

THE HUSTLER *CINEMASCOPE in Black-and-White.* Paul Newman, Jackie Gleason, Piper Laurie. Produced and directed by Robert Rossen. Paul Newman plays the Hustler who deliberately loses at pool until the stakes are high enough. He coasts along through life, winning money but losing all semblance of self respect. He is blind to the love of the one person who could help him. Jackie Gleason's portrayal of the champ in two exciting battles of skill and nerve is superb. 20th Century-Fox. 135 minutes. A—Excellent. A3. Available shut-ins March, 1962.

I ACCUSE *CINEMASCOPE in Black-and-White.* Jose Ferrer, Anton Walbrook, Viveca Lindfors, Leo Genn, Emyln Williams. Directed by Jose Ferrer; screenplay by Gore Vidal. The world-shocking case of the French Army Captain Dreyfus (Jose Ferrer), convicted of spying for Germany during the time of the Third Republic, in 1894. When Dreyfus is sent to Devil's Island, Emile Zola and Georges Clemenceau gather behind him to establish his innocence, revealing the anti-semitism and corruption of the French General Staff. M-G-M. 99 minutes. AY—Excellent. C—Mature. A1.

ISLAND IN THE SUN *CINEMASCOPE in Color.* James Mason, Dorothy Dandridge, Harry Belafonte, Joan Collins, Stephen Boyd. Directed by Robert Rossen; from the novel by Alec Waugh. Racial turmoil and trouble in the British West Indies. Harry Belafonte is especially convincing as the demagogic leader of his people who falls in love with a white woman. An adult film, daring and frank. 20th Century-Fox. 119 minutes. A—Good. Y—Mature. B.

THE LONG, HOT SUMMER *CINEMASCOPE in Color.* Orson Welles, Paul Newman, Joanne Woodward, Anthony Franciosa, Lee Remick, Angela Lansbury. Directed by Martin Ritt; from short stories by William Faulkner. The turbulent relationships between a wealthy fiercely aggressive father and his two grown children—one a frustrated unmarried young woman, the other a weaking married son. The provocative interplay of emotions is examined as a shrewd stranger captures the fancy of the father, who sees in him qualities he himself had as a young man. Adult. 20th Century-Fox. 115 minutes. A—Good. A3.

LOVE IS A MANY SPLENDORED THING *CINEMASCOPE in Color.* William Holden, Jennifer Jones. Directed by Henry King. A beautiful Eurasian woman surgeon falls in love with an American correspondent. Although they wish to marry, the American cannot obtain a divorce from his wife. The doctor is dismissed from the hospital because of her affair and the correspondent is sent to Korea to cover the war. Shot in Hong Kong. 20th Century-Fox. 102 minutes. A—Excellent. Y—Mature. B.

LUST FOR LIFE *CINEMASCOPE and Regular Version. In Color.* Kirk Douglas, Anthony Quinn. Directed by Vincente Minnelli; screenplay by Norman Corwin, from the biography by Irving Stone. The story of Vincent Van Gogh, one of the master painters of modern time, revealed in all its lonely solitude, tortured striving, mad exuberance and overwhelming depression. Keeping pace with Kirk Douglas's portrayal of Van Gogh is Anthony Quinn as Paul Gauguin: as cold as Van Gogh is passionate, yet devoted in love and understanding to his fellow artist in their early days of ambition and turmoil. A rare and wonderful picture, not alone for the rich portrayals of the artists but also for the loving care given to the reproduction of over 200 of Van Gogh's paintings, which breathe their own life upon the color screen. A faithful and deeply moving homage to a great artist and individual. M-G-M. 122 minutes. A—Excellent. Y—Mature. A2. Minimum Rental—\$45.00

MADISON AVENUE *CINEMASCOPE in Black-and-White.* Dana Andrews, Eleanor Parker, Jeanne Crain, Eddie Albert. Story of the "Build-Up boys," public relations experts who use any means to create national images out of anonymous personalities. An unscrupulous advertising woman and a young lady journalist of integrity contribute to an eleventh hour about-face when Dana Andrews realize the man he "built up" could endanger the safety of the nation. 20th Century-Fox. 94 minutes. A—Good. Y—Mature. A2. Available shut-ins June, 1962.

THE MAN IN THE GRAY FLANNEL SUIT *CINEMASCOPE in Color.* Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan, Lee J. Cobb, Keenan Wynn, Gene Lockhart, Arthur O'Connell. Written (screenplay) and directed by Nunnally Johnson; from the novel by Sloan Wilson. A mature, well-rounded portrait of a present-day white-collar worker on Madison Avenue trying to get ahead without compromising his integrity and principles. When he is offered the opportunity of "ghost writing" for the president of a broadcasting company, he faces the opposing attractions of a highly-paid but also highly-pressured job and his home life. 20th Century-Fox. 152 minutes. AY—Good. A2.

MISTY *CINEMASCOPE in Color.* David Ladd, Pam Smith, Arthur O'Connell. Based on the book "Misty of Chicoteague" by Margaret Henry. Two children dream of owning a wild mare Phantom, and work to save money to buy her and her foal Misty. Eventually they set Phantom free when they realize that no matter how tame she seems, her heart will always remain with the wild stallion who is her mate. Their sadness is swept away when Misty comes galloping back, preferring to stay with his devoted friends. 20th Century-Fox. 92 minutes. AYC—Excellent. A1.

NO DOWN PAYMENT *CINEMASCOPE in Black-and-White.* Joanne Woodward, Sherree North, Tony Randall, Jeffrey Hunter, Cameron Mitchell, Patricia Owens, Barbara Rush. Directed by Martin Ritt. Social, economic, and emotional disturbances of four young couples who are neighbors in a suburban housing development. Each has problems; some they solve, some bring them to tragedy. Whatever the conflict, their stories are told realistically, close to some of the truths of modern American life. An adult film. 20th Century-Fox. 105 minutes. A—Good. A2.

THE OPPOSITE SEX *CINEMASCOPE in Color.* June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Leslie Nielsen, Jeff Richards, Agnes Moorehead, Charlotte Greenwood, Joan Blondell, Carolyn Jones. From the play, *The Women*, by Clare Boothe Luce. Kindly interference of feminine "friends" drives the happily-married wife of a Broadway producer to seek the divorce mills of Reno, abandoning her husband to a predatory showgirl. This version of the original savage satire about pampered women of Manhattan somewhat mellows its demonstration that the female of the species is more deadly than the male. M-G-M. 116 minutes. A—Good. Y—Mature. B.

PEYTON PLACE *CINEMASCOPE in Color.* Lloyd Nolan, Lana Turner, Hope Lange, Diane Varsi, Lee Philips, Arthur Kennedy, Terry Moore. Directed by Mark Robson; from the novel by Grace Metalious. The stark, vividly complex revelation of the secret life of a small New England community. Adultery, rape, suicide, murder are probed for their human as well as their sensational values, in this exposé of hypocrisy and twisted emotions as they overtake seemingly "normal" people. 20th Century-Fox. 165 minutes. A—Good. A3.

THE POWER AND THE PRIZE *CINEMASCOPE and Regular Version. In Black-and-White.* Robert Taylor, Burl Ives, Charles Coburn, Cedric Hardwicke. A great many truths are set forth in this picture of modern American industrial giants. It's a drama about human dignity, about ethics and love, and about the thirst for power that motivates some people to use others to gain their own ends. Thoughtful dialogue, adult performances. M-G-M. 89 minutes. AY—Very Good. A2.

PRINCE OF PLAYERS *CINEMASCOPE in Color.* Richard Burton, Maggie McNamara, John Derek, Raymond Massey, Charles Bickford, Eva LeGallienne. Screenplay by Moss Hart. Biography of the "Mad Booths," one of America's greatest acting families, and particularly of Edwin Booth, the famed Shakespearian actor. Included are the two great tragedies of the famous actor's life—the death of his wife from consumption and his hot-headed brother's assassination of President Lincoln. The Shakespearian scenes are exceptional. 20th Century-Fox. 105 minutes. AY—Excellent. C—Mature. A2.

THE RAINS OF RANCHIPUR *CINEMASCOPE in Color.* Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie. Directed by Jean Negulesco; from the novel, *The Rains Came*, by Louis Bromfield. Earthquakes and floods form the background for this adult story about the promiscuous wife of an embittered English nobleman who finds real love for the first time with the son of an Indian Maharani. When the natural catastrophes occur, the handsome Indian is forced to choose between helping his people and his personal love for the Englishwoman. 20th Century-Fox. 104 minutes. A—Good. Y—Mature. A2.

RAINTREE COUNTY *CINEMASCOPE in Color.* Elizabeth Taylor, Montgomery Clift, Eva Marie Saint, Lee Marvin. Directed by Edward Dmytryk; from the novel by Ross Lockridge Jr. A great flowing story set against the colorful background of both North and South before and after the Civil War. An idealistic young man (Montgomery Clift) searching for the mythical raintree, which will bring happiness and reveal the meaning of life, falls in love with a bewitching beauty who has come from her New Orleans home to his town in Indiana. After their marriage, he begins to find she is losing her mind because of the tortured memories of her childhood. When the War comes, he fights for the North, but she runs away to her home. Finally, he makes his way back to her in the South, and finds her demented, in a mental institution. She escapes, running into the swamps in desperate search of the raintree. M-G-M. 185 minutes. AY—Very Good. C—Mature. A2. *Minimum Rental—\$50.00. High Schools—\$35.00.*

RETURN TO PEYTON PLACE *CINEMASCOPE in Color.* Carol Lynley, Jeff Chandler, Eleanor Parker, Mary Astor. Directed by Jose Ferrer. A young author writes a novel that strips bare the prejudices and weakness of her own home town community. The lives of nine people are dramatically affected when a town meeting is called to ban the book and to dismiss the school principal for allowing it in the library. The right to freedom of speech is defended and bigotry is condemned. 20th Century-Fox. 122 minutes. AY—Fair. A3.

THE REVOLT OF MAMIE STOVER *CINEMASCOPE in Color.* Jane Russell, Richard Egan, Joan Leslie, Agnes Moorehead. A voluptuous dancehall girl, run out of San Francisco shortly before Pearl Harbor, meets a novelist in Hawaii who loves her but cannot accept the methods she is using to amass a quick fortune in Honolulu. 20th Century-Fox. 93 min. A. B.

THE RIGHT APPROACH *CINEMASCOPE in Black-and-White.* Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby. Leo Mack (Frankie Vaughan) a self-seeking young heel, shares a run-down clubhouse called The Hut with a group of buddies and takes them for everything he can get. Chased by a pretty carhop with an eye for quick security and spurned by an equally pretty writer for Life Magazine, Leo demonstrates the twisted morality of a person who will pay any price for success. 20th Century-Fox. 92 minutes. A—Matter of Taste. B.

THE ROOTS OF HEAVEN *CINEMASCOPE in Color.* Errol Flynn, Juliette Greco, Trevor Howard, Orson Welles, Eddie Albert. Directed by John Huston; from the novel by Romain Gary. The efforts of one man in French Equatorial Africa to save the elephants, a symbol of freedom and friendship in a lonely world, from slaughter. The title is from an Arab proverb: "The roots of heaven are imbedded deeply in the soul of man . . ." Filmed on location. 20th Century-Fox. 135 minutes. AY—Good. A3.

SANCTUARY *CINEMASCOPE in Black-and-White.* Lee Remick, Yves Montand, Bradford Dillman. Based on the Nobel Prize winning novel by William Faulkner. The story of Temple Drake and her Creole lover Candy; her husband and their children; her father, the governor of the state; and Nancy, condemned to the gallows by Temple's silence. A searing drama of the fast-living, hard-drinking generation of the Roaring 20's. 20th Century-Fox. 90 minutes. A—Well acted. B.

THE SEVENTH SIN *CINEMASCOPE in Black-and-White.* Eleanor Parker, Bill Travers, George Sanders, Jean Pierre Aumont. Directed by Ronald Neame; from the novel, *The Seventh Veil*, by Somerset Maugham. A British doctor's wife's adulterous affair with a Hong Kong diplomat, and her subsequent moral regeneration during a cholera epidemic in the Chinese hinterland, where she is forced for the first time in her life to think of others. M-G-M. 94 minutes. A2.

SOME CAME RUNNING *CINEMASCOPE and Regular Version. In Color.* Frank Sinatra, Dean Martin, Shirley MacLaine, Arthur Kennedy, Nancy Gates. Directed by Vincente Minnelli; from the novel by James Jones. The disillusionment of a wordly-wise, hard-drinking young man who comes home from the Army to his small town in Indiana and sees all too clearly through the hypocrisy of "respectable" people and seeks solace in the companionship of seedy characters who, although not his ideals, are at least honest about the way they live. M-G-M. 137 minutes. A—Excellent. B.

THE SOUND AND THE FURY *CINEMASCOPE in Color.* Yul Brynner, Joanne Woodward, Margaret Leighton, Ethel Waters, Stuart Whitman. Directed by Martin Ritt; from the novel by William Faulkner. A decadent and degenerate Southern family caught in a whirlpool of seething emotions and ensnaring alcoholism. Joanne Woodward's portrayal of the lonely teen-age girl just beginning to experience passion is exceptional, as is Yul Brynner's interpretation of her uncle, the tyrannical master of a rambling old mansion, trying to retain some semblance of respect and honor, even when the girl's promiscuous mother returns after having deserted her as a baby. 20th Century-Fox. 115 minutes. A—Very Good. Y—Mature. A3.

THE SPIRIT OF ST. LOUIS *CINEMASCOPE and Regular Version. In Color.* James Stewart, Marc Connelly, Murray Hamilton. Co-written (screenplay) and directed by Billy Wilder; from the autobiography by Charles A. Lindbergh. The magnificent achievement of the solo flier who crossed the Atlantic nonstop from New York to Paris in 1927, faithfully re-created. Especially moving is Lindbergh's reception at Le Bourget field, when a mass of headlights are turned on to guide his landing, watched breathlessly by thousands of cheering Parisians. Warner Bros. 135 minutes. AYC—Excellent. A1.

THE STORY ON PAGE ONE *CINEMASCOPE in Black-and-White.* Rita Hayworth, Anthony Franciosa, Gig Young. Written and directed by Clifford Odets; photography by James Wong Howe. An exercise in mounting courtroom suspense, as a prosecutor and an adept defense council (Franciosa) battle to sway a jury for the lives of two adulterers accused of murdering the lady's husband. Flash-backs to the actual events punctuate this melodrama of truth on trial. 20th Century-Fox. 122 minutes. A. A3.

THE SUN ALSO RISES *CINEMASCOPE in Color.* Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn, Eddie Albert, Juliette Greco, Robert J. Evans. Directed by Henry King; produced by Darryl Zanuck; based on the novel by Ernest Hemingway. The Lost Generation distracts itself after World War I in the *bistros* of Paris and at the trout streams, cafés and bullrings of Spain. The American hero, made impotent by a war wound, pursues his hopeless love affair with Lady Brett Ashley while she, followed by a troop of admirers, dashes about with despairing gaiety. 20th Century-Fox. 129 minutes. A—Good. B.

TEA AND SYMPATHY *CINEMA SCOPE* and Regular Version. *In Color.* Deborah Kerr, Leif Erickson. Directed by Vicente Minnelli; from the play by Robert Anderson. A study of extreme sensitivity and depth of the torment of a prep-school youth who is falsely accused of being a "sissy-boy," and of the teacher's wife who gives herself to the boy to reinstate his faith in his own manliness. An adult story of far-reaching significance. M-G-M. 122 minutes. A—Excellent. Y—Mature. B.

TEENAGE REBEL *CINEMA SCOPE* in *Black and-White.* Ginger Rogers, Michael Rennie, Mildred Natwick. A confused adolescent has grown up to hate her divorced mother, from whom she has been separated since childhood. When she comes to spend a three-week court-decreed visit with her, the hatred begins to melt away, and she discovers the love her mother bears for her. 20th Century-Fox. 94 minutes. AY—Very Good. B.

TEMPEST *TECHNIRAMA* in *Color.* Silvana Mangano, Van Heflin, Viveca Lindfors, Geoffrey Horne. Produced by Alberto Lattuada; directed by Dino De Laurentis; based on a novel by Alexander Pushkin. Set amidst the spectacle of the Imperial Court of Catherine the Great and the sweeping violence of the Cossack uprisings on the frozen steppes of 18th-century Russia, the story centers around two young lovers, Masha and Peter, caught in the turmoil of the revolt of Pugachov. A cast of international stars enacted the drama in Yugoslavia and Italy among settings that included the Bourbon Palace at Caserta, near Naples. Paramount. 123 minutes. AY—Very Good. C—Mature. A1.

TEN NORTH FREDERICK *CINEMA SCOPE* in *Black-and-White.* Gary Cooper, Diane Varsi, Suzy Parker, Geraldine Fitzgerald. From the novel by John O'Hara. Joe Chapin (Gary Cooper), rich and retired lawyer, dreams of the White House, but is taken by a pair of opportunistic politicians. He falls in love with a young girl but refuses to leave his vain and icy wife. His absurd concern for remaining a gentleman in a rapacious world brings the havoc to his family which follows him to his lonely death-bed. 20th Century-Fox. 102 minutes. A—Very Good. A3.

TENDER IS THE NIGHT *CINEMA SCOPE* in *Color.* Jennifer Jones, Jason Robards, Joan Fontaine, Tom Ewell, Paul Lukas. Based on the novel by F. Scott Fitzgerald. A group of people search for happiness and unfulfilled dreams in Europe during the turbulent 20's. Three Academy Award winners are presented in this romantic drama of a man torn between the love of his neurotic wife and the demands of his psychiatric profession. 20th Century-Fox. 146 minutes. A—Good. A3. Available shut-ins July, 1962.

TESS OF THE STORM COUNTRY *CINEMA SCOPE* in *Color.* Diane Baker, Jack Ging, Lee Philips, Wallace Ford. Based on the novel by Grace Miller White; photographed by James Wong Howe. Tess and her uncle, come from Scotland to settle on the farm she has inherited, and discovers that she and her neighbors are being ruined by a nearby chemical factory. Feeling ruin high against the owner and the Mennonite farmer who sold him the property. At the same time, headstrong Tess is won over by the Mennonite's son—an upright young man whose firm principles rouse her contempt and anger until she understands him. 20th Century-Fox. 84 minutes. AY—Good. C—Mature. A2.

THAT LADY *CINEMA SCOPE* in *Color.* Olivia de Havilland, Gilbert Roland, Paul Scofield, Françoise Rosay. Costume drama, with authentic backgrounds, of intrigue and romance in 16th-century Spain, during the reign of King Philip II. The mutual love of a beautiful widowed Spanish princess and the commoner Secretary of State is complicated by the King's secret love for her and by treasonable plots in the royal Court. 20th Century-Fox. 100 minutes. A—Good. Y—Mature. A2.

THREE BRAVE MEN *CINEMA SCOPE* in *Black-and-White.* Ernest Borgnine, Ray Milland, Nina Foch. From articles by Anthony Lewis. The criminal presumption of unfounded accusations is the basis for this dramatic account based on the real life story of Abraham Chasnow, whose dismissal by the Navy as a security risk and subsequent vindication and reinstatement were reported in a series of articles that won the Pulitzer Prize. 20th Century-Fox. 88 minutes. AY—Very Good. C—Mature. A1.

The Virgin Queen



Woman's World

THREE COINS IN THE FOUNTAIN *CINEMA SCOPE* in *Color.* Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara, Rossano Brazzi. Directed by Jean Negulesco; music by Victor Young; title song, by Julie Styne, sung by Frank Sinatra. American girls working in Rome make their wishes for romance as each throws a coin into the Fountain of Trevi. Their three dissimilar love stories take place among the fountains, statues, cathedrals, parks, palaces, museums, and peasant villages in and around the Eternal City. 20th Century-Fox. 102 minutes. AY—Excellent. C—Mature. A2.

THE THREE FACES OF EVE *CINEMA SCOPE* in *Black-and-White.* Joanne Woodward, David Wayne, Lee J. Cobb; narrated by Allistair Cooke. Written (screenplay), produced and directed by Nunnally Johnson. Based on a true case-history, this is the intriguing and provocative story of a woman whose psychosis causes her to take on first one personality, then a second, and finally a third—a triple "split personality." Joanne Woodward's portrayal of the three phases is triumphantly compelling. 20th Century-Fox. 95 minutes. A—Excellent. Y—Mature. B.

THE VIEW FROM POMPEY'S HEAD *CINEMA SCOPE* in *Color.* Richard Egan, Dana Wynter, Cameron Mitchell. From the novel by Hamilton Basso. A tense and controversial story of the deep South, whose history and customs are laid bare when a young lawyer returns from the North to his ancestral home to relive a childhood romance and uncover a strange racial mystery. 20th Century-Fox. 97 minutes. A—Good. B.

THE VINTAGE *CINEMA SCOPE* and Regular Version. *In Color.* Pier Angeli, Mel Ferrer, Michele Morgan, John Kerr. A somber exploration of the heart-hungers of two Italian brothers, fugitives from a murder case, who escape to the wine country and women of Southern France only to reap a harvest of despair. M-G-M. 92 minutes. A—Good. Y—Mature. A2.

THE VIRGIN QUEEN *CINEMA SCOPE* in *Color.* Bette Davis, Richard Todd, Joan Collins, Herbert Marshall, Dan O'Herlihy. Walter Raleigh, a dashing young adventurer, wins the favor of the aging Queen Elizabeth and a promise of ships for an expedition to the New World. He puts his plans and his life in jeopardy, however, when he falls in love with a lady-in-waiting. The pageantry of the 16th-century court, lavishly presented in color. 20th Century-Fox. 92 minutes. AY—Good. C—Mature. A1.

THE WAYWARD BUS *CINEMA SCOPE* in *Black-and-White.* Jayne Mansfield, Joan Collins, Dan Dailey, Rick Jason. From the novel by John Steinbeck. An amorous bus driver, his alcoholic wife, a susceptible young female, a blonde stripper, a crotchety old businessman and a dreary hard-selling salesman are bogged down together after a cloudburst and wait in a diner to continue their trip in a dirty, broken-down bus. 20th Century-Fox. 89 minutes. A—Good. B.

WHERE THE BOYS ARE *CINEMA SCOPE* and Regular Version. *In Color.* Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Paula Prentiss, Frank Gorshin, Connie Francis. An extremely frank comedy, with a bit of stark drama, concerning a quartet of coeds among the 20,000 collegians who invade Fort Lauderdale, Florida, for two weeks of frenzied frolic each Easter. The girls pick this site because that's "where the boys are," and the film follows their romances and adventures. M-G-M. 99 minutes. A—Very Well Done. B.

WILD IN THE COUNTRY *CINEMA SCOPE* in *Color.* Elvis Presley, Hope Lang, Tuesday Weld, Millie Perkins. Elvis Presley in the dramatic role of a potential literary genius, but haunted with coarse beginnings, lack of education, and a history of rebellion. A woman psychiatrist and social worker, understanding the emotional problems involved, helps turn the boy from delinquency toward personal ambition for an education and career. 20th Century-Fox. 114 minutes. A. B.

WILD RIVER *CINEMA SCOPE* in *Color.* Montgomery Clift, Lee Remick, Jo Van Fleet, Albert Salmi. Produced and directed by Elia Kazan; screenplay by Paul Osborn. A U.S. government engineer is sent to purchase land to make way for a dam to be built by the Tennessee Valley Authority in the 1930's. He is placed in conflict with an assortment of strong-willed characters, particularly an octogenarian bent on keeping her land and her granddaughter, a lonely girl anxious to remarry. 20th Century-Fox. 105 minutes. AY. B.

WOMAN OBSESSED *CINEMA SCOPE in Color.* Susan Hayward, Steven Boyd, Theodore Bikel, Barbara Nicholas. Directed by Henry Hathaway. A woman's heartbreak and triumph in back-country Saskatchewan, as a widowed mother with an eight-year-old son struggles against the hardships of primitive ranch life, as well as breaking down her son's and new husband's mutual antagonism. 20th Century-Fox. 103 minutes. AY—Good of Kind. A2.

WOMAN'S WORLD *CINEMA SCOPE in Color.* Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, Cornell Wilde. Directed by Jean Negulesco. Comedy-drama revolving around an automobile tycoon who, seeking a successor to his general manager, brings three of the company's district managers and their wives to New York for observation. Tension mounts as the manufacturer weighs the merits of each candidate—and his wife. The background scenes of New York are breathtaking. 20th Century-Fox. 94 minutes. AY—Excellent. C—Mature. A2.

THE WORLD, THE FLESH AND THE DEVIL *CINEMA SCOPE and Regular Version. In Black-and-White.* Harry Belafonte, Inger Stevens, Mel Ferrer. A Negro, a white woman and man find themselves presumably the last people on earth after an atomic holocaust. Pre-blast problems, including racial prejudice, continue in their relationships, but slowly they come to realize their need to live in harmony. Especially striking is the first third of the picture, in which Harry Belafonte walks the streets of a completely deserted New York City. M-G-M. 95 minutes. AY—Very Good. A2.

Religious Themes



The Inn of the Sixth Happiness

DEMETRIUS AND THE GLADIATORS *CINEMA SCOPE in Color.* Victor Mature, Susan Hayward, Michael Rennie, Debra Paget. Beginning with the last scene of *The Robe*, the story follows the conversion of the Greek slave whose prowess in the Roman arena helped establish a new religion in the barbarian world, but whose faith was shaken by the love of a cruel empress. 20th Century-Fox. 101 minutes. A—Good. Y—Mature. A2.

FRANCIS OF ASSISI *CINEMA SCOPE in Color.* Bradford Dillman, Dolores Hart, Stuart Whitman, Pedro Armendariz. Directed by Michael Curtiz. In the early 13th century, the little town of Assisi stirs to the sound of war. Among those joining up is Francis, a gay blade who becomes aware of the emptiness of his life. With the enemy in retreat, Francis hears a voice which commands him to return home. He is denounced as a traitor and imprisoned. After his release, the Lord's voice again speaks to Francis and commands him to rebuild a church that stands ruined outside Assisi. A moving story of the faith and courage of the founder of the Franciscan Order. 20th Century-Fox. 105 minutes. AY—Good. A1. Available shut-ins February, 1962.

HEAVEN KNOWS, MR. ALLISON *CINEMA SCOPE in Color.* Deborah Kerr, Robert Mitchum. Directed by John Huston. The battle for survival alternates with the fight for self-control in this amusing tale of a tough marine and a lovely nun marooned together on a war-ravaged Pacific atoll during World War II. Beautifully photographed and engagingly told by irony-loving John Huston. 20th Century-Fox. 107 minutes. AY—Excellent. C—Mature. A1.



The Story of Ruth

THE INN OF THE SIXTH HAPPINESS *CINEMA SCOPE in Color.* Ingrid Bergman, Curt Jurgens, Robert Donat. Directed by Mark Robson. A brilliantly-photographed biography of a very engaging woman: Britain's Gladys Aylward, who was rejected by a missionary society, and so went to China on her own and, with indomitable independence, set up a mission in the furthest provinces of a backward and terrifying country. Her exploits, including the conversion of a powerful Mandarin, the winning of a band of hostile mule-drivers, an affair with a Eurasian army officer, and her courageous struggle to lead 100 children through a Japanese attack, provide a story of powerful charm and warmth. 20th Century-Fox. 158 minutes. AYC—Excellent. A1. Minimum Rental—\$50.00

THE LEFT HAND OF GOD *CINEMA SCOPE in Color.* Humphrey Bogart, Gene Tierney, Lee J. Cobb. Directed by Edward Dmytryk. A tough American flyer shot down behind the lines in China escapes in disguise as a Catholic priest. To avoid detection he assumes the spiritual guidance of a remote mission community. His "left-handed" inspiration changes his character and, when he leaves, he has in some ways become the man whose vestments he wears. 20th Century-Fox. 87 minutes. AY—Excellent. C—Mature. A2.

A MAN CALLED PETER *CINEMA SCOPE in Color.* Richard Todd, Jean Peters. From the biography by Catherine Marshall. An inspiring film biography, done with warmth and gusto, of one of America's greatest clerics: Peter Marshall, the Scottish immigrant who became Chaplain of the U.S. Senate. With some beautiful Washington, D.C., backgrounds, it tells of the deep faith of a selfless man, surrounded by secular power, who preached a new, vibrant, hopeful religion in the less-than-devout arena of worldly politics. 20th Century-Fox. 119 minutes. AYC—Excellent. A1. Minimum Rental—\$50.00

THE MIRACLE OF THE HILLS *CINEMA SCOPE in Black-and-White.* Rex Reason, Nan Leslie, Jay North, June Vincent. A modest drama of a blighted 1880's frontier mining town whose autocratic manager, an ex-harlot with inherited wealth, comes up fighting against a new minister who arrives to reactivate the parish. 20th Century-Fox. 73 minutes. AYC—Good of Kind. A1.

THE ROBE *CINEMA SCOPE in Color.* Richard Burton, Jean Simmons, Victor Mature, Michael Rennie. From the novel by Lloyd C. Douglas. One of the most moving religious pictures of all time, which follows the career of a drunken and dissolute Roman tribune, Marcellus, assigned the duty of executing three criminals in the province of Jerusalem. His Greek slave, Demetrius, devoutly moved by the preachings of one of the three, "a fanatical troublemaker from Galilee," takes His robe that Marcellus has won in a dice-game at the foot of the cross and disappears after Marcellus goes insane in the sudden storm at the crucifixion. Searching throughout the Holy Land for the robe which has broken his mind, Marcellus finds it with a big fisherman, Simon, and is converted from his insanity into the new faith he is ordered to crush. 20th Century-Fox. 135 minutes. AYC—Excellent. A1. Minimum Rental—\$50.00

THE STORY OF RUTH *CINEMA SCOPE in Color.* Elana Eden, Stuart Whitman, Tom Tryon, Peggy Wood, Viveca Lindfors. Screenplay by Norman Corwin; based on *The Book of Ruth* in *The Holy Bible*. *Time* magazine described *The Story of Ruth* as "that rare film, a Bible story done with taste and without lions." The liberties that are taken with the original "are taken with considerable skill, and most of them make entertainingly dramatic sense. *The Story of Ruth* is simpler than life, but it is also a warm and moving film, several cuts above the religious films that cinema viewers have been accustomed to." 20th Century-Fox. 132 minutes. AY—Excellent. C—Mature. A1. Minimum School Rental—\$25.00

CINEMASCOPE

SHORT SUBJECTS IN COLOR

Cinemascope visits to far-off places

Africa, Asia, and the Pacific

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sports

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adventure

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military themes

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- FIREWORKS FOR FREEDOM**—Training men to use the tracking rocket, the Nike. 10m. \$4.00
- NAVY ANGELS**—Precision flying and aerobatics by U.S. Navy's Demonstration Team. 8m. \$4.00
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music

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special

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Rental prices for situations other than schools are listed with each title in this alphabetical index. The sliding scale of rental rates applies to schools only and can be found on the inside back cover.

A

	Page	Price
Abominable Snowman, The (B/W)	7	\$27.50
Action of the Tiger (Color)	6	30.00
Ada (Color)	17	35.00
Adventures of Hajja Baba, The (Color)	3	32.50
Adventures of Huckleberry Finn, The (Color)	3	35.00
Minimum School Rental—\$25.00		
Affair to Remember, An (Color)	17	35.00
All Hands on Deck (Color)	8	35.00
Alligator People, The (B/W)	7	27.50
Anastasia (Color)	17	40.00
Angry Hills, The (B/W)	16	22.50
April Love (Color)	13	35.00
Ask Any Girl (Color)	8	35.00

B

Bachelor Flat (Color)	8	35.00
Bachelor in Paradise (Color)	8	35.00
Bad Day at Black Rock (Color)	17	35.00
Badlanders, The (Color)	11	35.00
Barbarian and the Geisha, The (Color)	18	35.00
Barretts of Wimpole Street, The (Color)	18	35.00
Battle at Bloody Beach (B/W)	16	27.50
Bells Are Ringing (Color)	13	35.00
Beloved Infidel (Color)	18	35.00
Beneath the 12-Mile Reef (Color)	3	35.00
Bernadine (Color)	13	35.00
Best of Everything, The (Color)	18	35.00
Best Things in Life Are Free, The (Color)	13	35.00
Between Heaven and Hell (Color)	16	35.00
Bhowani Junction (Color)	18	35.00
Big Gamble, The (Color)	3	35.00
Big Show, The (Color)	3	35.00
Bigger Than Life (Color)	18	27.50
Black Widow (Color)	6	35.00
Blue Angel, The (Color)	18	35.00
Blue Denim (B/W)	18	27.50
Bobbikins (B/W)	8	27.50
Bombers B-52 (Color)	16	35.00
Bottom of the Bottle (B/W)	6	30.00
Boy on a Dolphin (Color)	3	35.00
Bravados, The (Color)	11	35.00
Brigadoon (Color)	13	35.00
Broken Lance (Color)	11	35.00
Bus Stop (Color)	18	37.50
Butterfield 8 (Color)		
Minimum Rental—\$45.00	18	

C

Canadians, The (Color)	3	32.50
Can-Can (Color)		
Minimum Rental—\$50.00	14	
Carmen Jones (Color)	14	35.00
Carousel (Color)	14	40.00
Cattle Empire (Color)	11	35.00
Cimarron (Color)	18	
Minimum Rental—\$37.50		
Minimum School Rental—\$25.00		
Circle of Deception (B/W)	16	27.50
Cobweb, The (Color)	18	27.50
Colossus of Rhodes, The (Color)	3	32.50

Comancheros, The (Color)		
Compulsion (B/W)		
Minimum Rental—\$35.00	6	
Count Five and Die (B/W)	6	27.50
Count Your Blessings (Color)	8	35.00
Crack in the Mirror (B/W)	6	27.50

D

D-Day, The Sixth of June (Color)	16	35.00
Daddy Long Legs (Color)	14	35.00
Deep Blue Sea, The (Color)	18	32.50
Demetrius and the Gladiators (Color)	22	35.00
Desert Hell (B/W)	3	27.50
Designing Woman (Color)	8	35.00
Desire in the Dust (B/W)	18	27.50
Desiree (Color)	3	35.00
Desk Set (Color)	8	35.00
Diary of Anne Frank, The (B/W)	16	
Minimum Rental—\$35.00		
Dog of Flanders (Color)	18	35.00
Minimum School Rental—\$25.00		
Don't Go Near the Water (Color)	8	35.00

E

Egyptian, The (Color)	3	35.00
Enemy Below, The (Color)	16	37.50
Esther and the King (Color)	3	35.00

F

Farewell to Arms, A (Color)	16	45.00
Fiend Who Walked the West, The (B/W)	11	27.50
Fiercest Heart, The (Color)	3	35.00
Five Gates to Hell (B/W)	16	27.50
Flaming Frontier (B/W)	12	22.50
Flaming Star (Color)	12	35.00
Fly, The (Color)	7	35.00
For the First Time (Color)	14	35.00
For the Love of Mike (Color)	18	35.00
Forbidden Planet (Color)	7	35.00
Forty Guns (B/W)	12	27.50
Francis of Assisi (Color)	22	35.00
Fraulein (Color)	16	35.00
Freckles (Color)	4	35.00
From Hell to Texas (Color)	12	35.00
From the Terrace (Color)	19	35.00
Frontier Gun (B/W)	12	27.50

G

Garden of Evil (Color)	4	35.00
Gazebo, The (B/W)	9	27.50
Giant of Marathon (Color)	4	35.00
Gift of Love, A (Color)	19	35.00
Gigi (Color)	14	
Minimum Rental—\$45.00		
Girl Can't Help It, The (Color)	14	35.00
Girl in the Red Velvet Swing, The (Color)	19	35.00
Good Morning, Miss Dove (Color)	19	35.00
Green Fire (Color)	4	35.00
Green Mansions (Color)	4	35.00
Gun Glory (Color)	12	35.00

Page	Price
11	35.00

H

	Page	Price
Harry Black and the Tiger (Color)	4	35.00
Hatful of Rain, A (B/W)	19	30.00
Heaven Knows, Mr. Allison (Color)	22	40.00
Helen Morgan Story, The (B/W)	14	27.50
Helen of Troy (Color)	4	35.00
Hell and High Water (Color)	4	35.00
Here Come the Jets (B/W)	4	27.50
High Cost of Loving (B/W)	9	27.50
High Time (Color)	9	35.00
Hilda Crane (Color)	19	27.50
Hired Gun, The (B/W)	12	25.00
Hit the Deck (Color)	14	35.00
Holiday for Lovers (Color)	9	35.00
Home from the Hill (Color)	19	27.50
Honeymoon Machine, The (Color)	9	35.00
Hound-Dog Man, The (Color)	14	35.00
House of Bamboo (Color)	6	35.00
House of Numbers (B/W)	6	22.50
How to Be Very, Very Popular (Color)	14	27.50
How to Marry a Millionaire (Color)	9	35.00
Hunters, The (Color)	16	35.00
Hustler, The (B/W)	19	27.50

I

I Accuse (B/W)	19	27.50
I, Mobster (B/W)	6	27.50
Imitation General (B/W)	9	27.50
In Love and War (Color)	16	35.00
Innocents, The (B/W)	6	35.00
Inn of the Sixth Happiness (Color)	22	
Minimum Rental—\$50.00		
Intent to Kill (B/W)	6	27.50
Interrupted Melody (Color)	14	35.00
Island in the Sun (Color)	19	35.00
It's Always Fair Weather (Color)	14	35.00
It Started with a Kiss (Color)	9	35.00
It's Always Fair Weather (Color)	14	35.00

J

Jailhouse Rock (B/W)	14	27.50
Journey to the Center of the Earth (Color)	8	
Minimum Rental—\$37.50		
Minimum School Rental—\$30.00		
Jupiter's Darling (Color)	14	35.00

K

King and I (Color)		
Minimum Rental—\$40.00	15	
King of the Khyber Rifles (Color)	4	35.00
King's Thief, The (Color)	4	35.00
Kismet (Color)	15	35.00
Kiss Them for Me (Color)	9	35.00
Knights of the Round Table (Color)	4	35.00

L		Page	Price
Last Wagon, The (Color)	12	35.00	
Law and Jake Wade, The (Color)	12	32.50	
Left Hand of God, The (Color)	22	35.00	
Les Girls (Color)	15	35.00	
Let's Make Love (Color)	15		
Minimum Rental—\$37.50			
Lieutenant Wore Skirts, The (Color)	9	35.00	
Lisbon (Color)	6	35.00	
Little Savage, The (B/W)	4	27.50	
Little Shepherd of Kingdom Come (Color)	16	35.00	
Living Idol, The (Color)	4	27.50	
Lone Texan (B/W)	12	27.50	
Long, Hot Summer, The (Color)	19	35.00	
Lost World, The (Color)	8	35.00	
Love Is a Many Splendored Thing (Color)	19	35.00	
Love Me Or Leave Me (Color)	15	35.00	
Love Me Tender (B/W)	15	27.50	
Lust for Life (Color)	19	45.00	

M		Page	Price
Madison Avenue (B/W)	19	32.50	
Magic Boy (Color)	9	35.00	
Man Called Peter, A (Color)	22		
Minimum Rental—\$50.00			
Man in the Gray Flannel Suit, The (Color)	19	35.00	
Man Who Never Was, The (Color)	6	35.00	
Man Who Understood Women, The (Color)	9	35.00	
Many Rivers to Cross (Color)	4	35.00	
Mardi Gras (Color)	15	35.00	
Marines, Let's Go (Color)	16	32.50	
Marriage-Go-Round, The (Color)	9	35.00	
Masters of the Congo Jungle (Color)	4	35.00	
Minimum School Rental—\$25.00			
Mating Game, The (Color)	9	35.00	
Maverick Queen, The (Color)	12	35.00	
Merry Andrew (Color)	10		
Minimum Rental—\$35.00			
Miracle of the Hills, The (B/W)	22	27.50	
Misty (Color)	19	35.00	
Morgan the Pirate (Color)	4	32.50	
Murder, Inc. (B/W)	6	27.50	

N		Page	Price
Never So Few (Color)	16	35.00	
Nice Little Bank That Should Be Robbed, A (B/W)	10	27.50	
Night People (Color)	6	35.00	
No Down Payment (B/W)	19	27.50	
North to Alaska (Color)	5	35.00	

O		Page	Price
Oh Men! Oh Women! (Color)	10	27.50	
On The Threshold of Space (Color)	17	35.00	
One Foot in Hell (Color)	12	35.00	
Opposite Sex, The (Color)	20	30.00	
Oregon Trail, The (Color)	12	35.00	

P		Page	Price
Party Girl (Color)	7	35.00	
Peyton Place (Color)	20	45.00	
Please Don't Eat the Daisies (Color)	10	35.00	
Power and the Prize, The	20	27.50	
Prince of Players (Color)	20	35.00	
Prince Valiant (Color)	5	35.00	
Private's Affair, A (Color)	10	35.00	

		Page	Price
Proud Ones, The (Color)	12	35.00	
Purple Hills, The (Color)	12	32.50	

R		Page	Price
Racers, The (Color)	5	35.00	
Rains of Ranchipur, The (Color)	20	35.00	
Raintree County (Color)	20		
Minimum Rental—\$50.00			
High Sch. Min. Rental—\$35.00			
Rally 'Round the Flag, Boys (Color)	10	35.00	
Reluctant Debutante, The (Color)	10	35.00	
Remarkable Mr. Pennypacker, The (Color)	10	35.00	
Return of the Fly (B/W)	8	27.50	
Return to Peyton Place (Color)	20	35.00	
Revolt of Mamie Stover, The (Color)	20	35.00	
Right Approach, The (B/W)	20	27.50	
River of No Return (Color)	12	35.00	
River's Edge, The (Color)	7	27.50	
Robe, The (Color)	22		
Minimum Rental—\$50.00			
Rookie, The (B/W)	10	27.50	
Roots of Heaven, The (Color)	20	35.00	
Rose Marie (Color)	15	35.00	

S		Page	Price
Sad Horse, The (Color)	5	35.00	
Saddle the Wind (Color)	12	35.00	
Sanctuary (B/W)	20	27.50	
Say One for Me (Color)	15	35.00	
Scarlet Coat, The (Color)	5	35.00	
Sea Wife (Color)	17	30.00	
Second Time Around, The (Color)	10	35.00	
Secrets of the Purple Reef (Color)	5	35.00	
September Storm (Color)	5	32.50	
Seven Brides for Seven Brothers (Color)	15	35.00	
Seven Cities of Gold (Color)	5	35.00	
Seven Hills of Rome (Color)	15	35.00	
Seven Thieves (B/W)	7	27.50	
Seventh Sin, The (B/W)	20	25.00	
7 Women From Hell (B/W)	17	27.50	
Seven Year Itch, The (Color)	10	35.00	
Sheepman, The (Color)	12	35.00	
Sheriff of Fractured Jaw, The (Color)	10	35.00	
Sierra Baron (Color)	13	30.00	
Silk Stockings (Color)	15	35.00	
Sing, Boy, Sing (B/W)	15	27.50	
Sink the Bismarck (B/W)	17		
Minimum Rental—\$30.00			
Snow White and the Three Stooges (Color)	15	35.00	
Soldier of Fortune (Color)	7	35.00	
Some Came Running (Color)	20	35.00	
Son of Robin Hood	5	35.00	
Sound and the Fury, The (Color)	20	35.00	
Space Master X-7 (B/W)	8	27.50	
Spirit of St. Louis (Color)	20	35.00	
Stopover Tokyo (Color)	7	35.00	
Story of Ruth (Color)	22	35.00	
Minimum School Rental—\$25.00			
Story on Page One, The (B/W)	20	27.50	
Student Prince, The (Color)	15	35.00	
Sun Also Rises, The (Color)	20	35.00	

T		Page	Price
Tall Men, The (Color)	13	35.00	
Tea and Sympathy (Color)	21	35.00	

		Page	Price
Teahouse of the August Moon (Color)	10		
Minimum Rental—\$45.00			
Teenage Rebel (B/W)	21	27.50	
Tempest (Color)	21	35.00	
10,000 Bedrooms (Color)	10	35.00	
Ten North Frederick (B/W)	21	27.50	
Tender Is the Night (Color)	21	35.00	
Tender Trap, The (Color)	11	35.00	
Tess of the Storm Country (Color)	21	35.00	
That Lady (B/W)	21	27.50	
There's No Business Like Show Business (Color)	15	35.00	
These Thousand Hills (Color)	13	35.00	
Thief of Baghdad (Color)	5	32.50	
Third Voice (B/W)	7	27.50	
13 Fighting Men (B/W)	5	22.50	
This Could Be the Night (B/W)	11	27.50	
Three Brave Men (B/W)	21	27.50	
Three Coins in the Fountain (Color)	21	35.00	
Three Faces of Eve, The (B/W)	21	30.00	
Thunder of Orums, A (Color)	13	32.50	
Tip on a Dead Jockey (B/W)	7	27.50	
Torpedo Run (Color)	17	35.00	
Trapped in Tangiers (B/W)	7	22.50	
True Story of Jesse James (Color)	13	35.00	
Tunnel of Love, The (B/W)	11	27.50	
12 Hours to Kill (B/W)	7	27.50	
23 Paces to Baker Street (Color)	7	35.00	
Two Little Bears, The (B/W)	11	27.50	

U		Page	Price
Underwater Warrior (B/W)	17	35.00	
Untamed (Color)	5	35.00	
Until They Sail (B/W)	17	22.50	

V		Page	Price
View from Pompey's Head, The (Color)	21	32.50	
Villa! (Color)	5	25.00	
Vintage, The (Color)	21	30.00	
Violent Saturday (Color)	7	30.00	
Virgin Queen, The (Color)	21	35.00	
Voyage to the Bottom of the Sea (Color)	8	35.00	

W		Page	Price
Wake Me When It's Over (Color)	11	35.00	
Walk Tall (B/W)	13	22.50	
Warlock (Color)	13	35.00	
Way to the Gold (B/W)	7	25.00	
Wayward Bus, The (B/W)	21	27.50	
Where the Boys Are (Color)	21	35.00	
White Feather (Color)	13	35.00	
Wild in the Country (Color)	21	35.00	
Wild River (Color)	21	35.00	
Will Success Spoil Rock Hunter? (Color)	11	35.00	
Wizard of Bagdad, The (Color)	11	35.00	
Wolf Oog (B/W)	5	27.50	
Woman Obsessed (Color)	22	35.00	
Woman's World (Color)	22	35.00	
Wonders of Aladdin (Color)	11	35.00	
World, The Flesh, and The Devil, The (B/W)	22	27.50	
Wreck of the Mary Deare, The (Color)	5	35.00	

Y		Page	Price
Young Jesse James (B/W)	13	22.50	
Young Lions, The (B/W)	17		
Minimum Rental—\$35.00			

PLEASE ALLOW TEN DAYS FROM DATE OF
REQUEST WHEN BOOKING

FOLD, SEAL, AND MAIL TO FILMS INCORPORATED Application for Film Service

Gentlemen: Please reserve the following 16mm feature sound films and/or 16mm sound short subjects for us. We understand that we may cancel any of these reservations without obligation, provided that the cancellation notice is received by you 10 days before the film is shipped. We agree to the conditions listed on the reverse side.

Programs will be shown only at.....

Street Address.....

County.....

Give reasons if audience is unable to attend the established theatres.....

The name of the nearest 35mm theatre is.....
and it is located in.....

(City)

(State)

which is about.....miles from the above showing location.

Will admission be charged?.....

(Yes or No)

Our projector is a 16mm.....

(Make and Model)

Name of Institution School (Check one) to which billing is to be sent:

Street Address.....

County.....

City.....

State.....

Authorized by.....

(Position)

(Date)

SCHOOLS: PLEASE FILL OUT THIS ADDITIONAL INFORMATION

The enrollment of our school totals.....pupils.
Programs will be shown only during school hours to the students and
faculty at our school.

We will use 8 or more less than 8 feature films within one year.
(Please check.)

SIGNED.....

Date.....

See CinemaScope Purchase Order Form on reverse side

Accepted by FILMS INCORPORATED.....

Signed.....

Date.....

1st Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

2nd Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

3rd Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

4th Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

5th Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

6th Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

7th Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

8th Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

9th Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

10th Show.....(Date)

Title:.....

1st choice

2nd choice

3rd choice

CINEMASCOPE LENS AND SCREEN PURCHASE ORDER FORM

Please ship the following to the address on reverse side:

CinemaScope LENS _____ (make)

The make and model of my projector is _____

Da-Lite SCREEN _____ (size and type)

Additional discount when lens and screen are purchased together. See Package Plans on page 2. I agree to rent eight or more CinemaScope features for use within one year to take advantage of the special Package Plan. (Prices do not include rental of films.)

All prices subject to change without notice.

Offers may be withdrawn at any time without notice.

THE APPLICANT AGREES TO THE FOLLOWING CONDITIONS:

1. Films rented hereunder will be shown only at the time and place and under the conditions specified in this application.
2. Transportation charges (both directions) will be paid by applicant.
3. Each film will be returned not later than on the day following its scheduled showing. A full day's rental will be paid for each day of delay. There is to be no advertising. These films are specifically restricted to non-theatrical screenings and cannot be used in competition with motion picture theatres. Showings are considered competitive when the general public is invited either through newspaper ads, press releases, radio announcements, posters or any method announcing the showings to others than students enrolled in your school or college or members of your organization.
5. Rates denote one showing in one place on one primary for recreational programs, should so same information by letter. Please order well in advance and return all film promptly the day following showing. We do not wish to charge our customers for delay in the return of films. List alternate titles where possible. It is the standard practice of FILMS INCORPORATED to forward a Confirmation of Booking giving title and play date. APPROVALS—The producers require that each location be submitted and approved. Violations of our agreement and/or conditions for exhibitions will cause cancellation of approval.
6. The obligation of films incorporated to furnish films is subject to the continued approval of the location by the producer and to the availability of prints.
7. The lending of any of our films to other persons for unauthorized and unpaid-for exhibitions in any location other than your own is a violation of prints.

PRICE INFORMATION

Rental for situations other than schools are listed individually with each description. The same rates apply to both CinemaScope and Regular versions. A special lens is required for all CinemaScope films. See low-cost package plans in catalogue. The sliding scale of rental rates applies to schools only.

SHIPPING—All films are shipped to reach the customer at least one day in advance of play date. Whenever possible, shipment is made by parcel tomer. Do not reward film because it will be in- otherwise film will unwind in transit causing damage. Return film promptly to avoid overtime charges. Another group may be expecting the film. **ORDERING**—Fill out reservation form or submit same information by letter. Please order well in advance and return all film promptly the day following showing. We do not wish to charge our customers for delay in the return of films. List alternate titles where possible. It is the standard practice of FILMS INCORPORATED to forward a Confirmation of Booking giving title and play date. APPROVALS—The producers require that each location be submitted and approved. Violations of our agreement and/or conditions for exhibitions will cause cancellation of approval.

OVER 1000 APPLY FOR RATES—GIVE ENROLLMENT			
750-1000	37.50	25.00	27.50
500-749	33.75	22.50	25.00
250-499	27.50	17.50	22.50
150-249	22.50	15.00	20.00
LESS THAN 150	\$18.75	\$12.50	\$15.00
School Enrollment	COLOR	WHITE	BLACK
	COLOR	WHITE	BLACK
	Less than eight Features		
	Discount on Programs of Eight or more Features		

SLIDING SCALE OF RENTAL RATES FOR SCHOOLS* ONLY

Place Stamp Here

FILMS INCORPORATED

Write in the address of your nearest exchange, affix stamp and mail

FROM

Rental Rates and Order Information

Rentals for situations other than schools are listed next to the title in the alphabetical index. The same rates apply to both CinemaScope and Regular versions. A special lens is required for all CinemaScope films. See low cost package plans in this catalog. The sliding scale of rental rates applies to *schools only*.

SHIPPING—All films are shipped to reach the customer at least one day in advance of play date. Whenever possible, shipment is made by parcel post. Shipping charges both ways are paid by customer. *Do not rewind film because it will be inspected by us.* Replace fasteners on each reel, otherwise film will unwind in transit causing damage. Return film promptly to avoid overtime charges. Another group may be expecting the film.

ORDERING—Fill out reservation form or submit same information by letter. Please order well in advance and return all films promptly the day following showing. We do not wish to charge our customers for delay in the prompt return of films. List alternate titles where possible. It is the standard practice of FILMS INCORPORATED to forward a Confirmation of Booking giving title and play date.

APPROVALS—The producers require that each location be submitted and approved. Violations of our agreement and/or conditions for exhibitions will cause cancellation of approval.

THE APPLICANT AGREES TO THE FOLLOWING CONDITIONS:

1. Films rented hereunder will be shown only at the time and place and under the conditions specified in this application.
2. Transportation charges (both directions) will be paid by applicant.
3. Each film will be returned not later than on the day following its scheduled showing. A full day's rental will be paid for each day of delay.
4. There is to be no advertising. These films are specifically restricted to non-theatrical screenings and cannot be used in competition with motion picture theatres. Showings are considered competitive when the general public is invited either through newspaper ads, press releases, radio announcements, posters or any method announcing the showing to others than students enrolled in your school or college or members of your organization.
5. Rates denote one showing in one place on one day. Institutions using films in the evening, primarily for recreational programs, should so indicate and write for special approval and rates. For longer periods of time, please write for rates.
6. The obligation of Films Incorporated to furnish films is subject to the continued approval of the location by the producer and to the availability of prints.
7. The lending of any of our films to other persons for unauthorized and unpaid-for exhibitions in any location other than your own is a violation of Section 101 of the United States Copyright Laws and carries penalties up to \$5,000 for each violation.

SLIDING SCALE OF RENTAL RATES FOR SCHOOLS* ONLY

School Enrollment	Discount on Programs of Eight or more Features		Less than eight Features	
	COLOR	BLACK and WHITE	COLOR	BLACK and WHITE
LESS THAN 150	\$18.75	\$12.50	\$22.50	\$15.00
150-249	22.50	15.00	30.00	20.00
250-499	27.50	17.50	33.75	22.50
500-749	33.75	22.50	37.50	25.00
750-1000	37.50	25.00	42.50	27.50
OVER 1000	APPLY FOR RATES—GIVE ENROLLMENT			

*In Colleges and Universities where admission is charged on any basis, please apply for rates—give full details.
The same rates apply to both CinemaScope and Regular features. A special lens is required for all CinemaScope films. See low cost package plans in catalog.
Sliding scale applies to all films except where special minimums or special rental prices are designated.

THIS SPECIAL CATALOG of CinemaScope films is compiled from our complete catalog that lists over 1500 features distributed by Films Incorporated.

Only a truly national film distribution organization such as Films Incorporated, with its more than 40 trained field representatives, seven company-owned, permanent film exchanges plus other strategically-located sub-exchanges, can give you the prompt, efficient program service that assures your audience of the best in feature films *right on time!* Theater-quality programs are assured by complete film inspection and skilled personnel. "Quality" and "Performance" make Films Incorporated your preferred film source!



USE THE FI EXCHANGE THAT SERVICES YOUR STATE:

- SKOKIE, Ill. (Wilmette)**, 4420 Oakton Street
ORchard 6-1088 (In Skokie) • JUNiper 3-3330 (In Chicago)
- NEW YORK**, 202 East 44th Street • MUrray Hill 2-7727
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